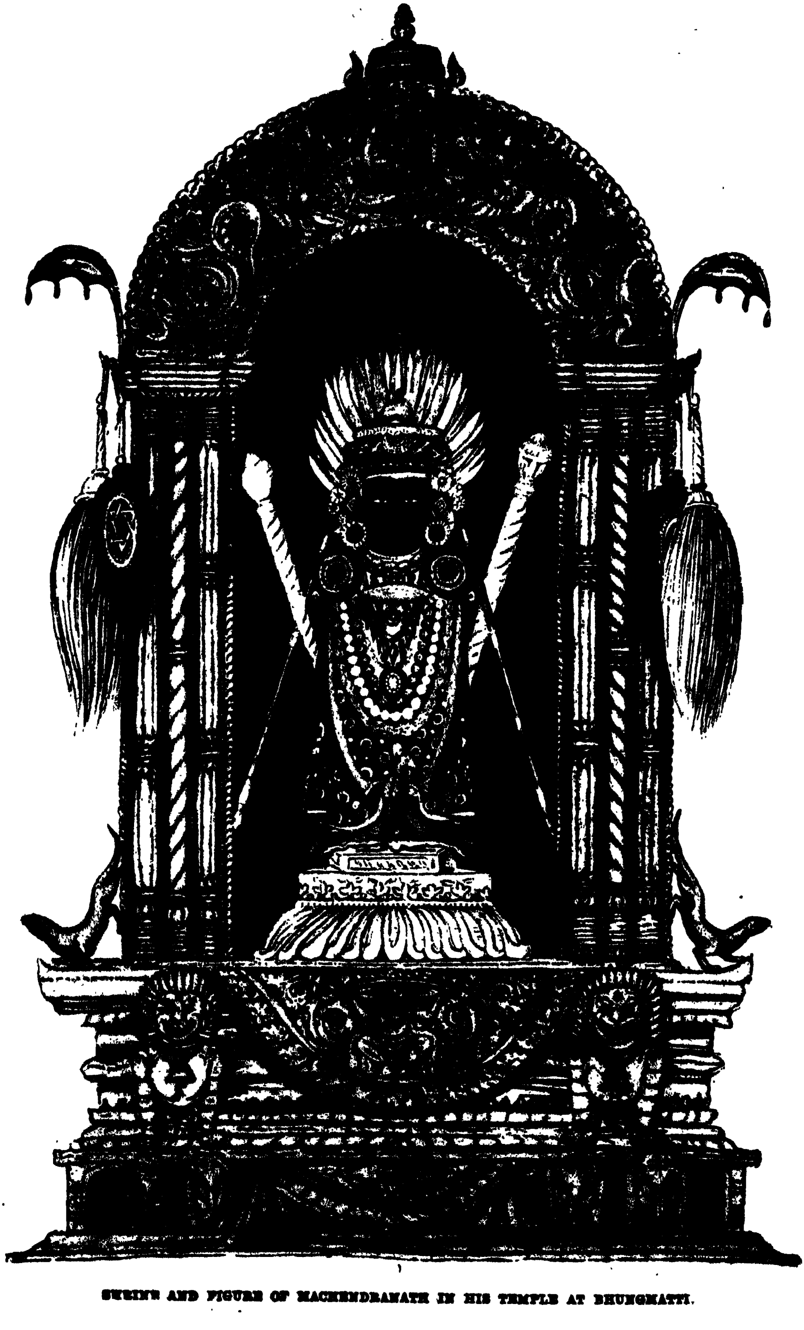

SHRINE AND FIGURE OF MACHENDRANATH IN HIS TEMPLE AT BHUNGMATTI.

SKETCHES FROM NIPAL,

HISTORICAL AND DESCRIPTIVE,

WITH

ANECDOTES OF THE COURT LIFE AND WILD SPORTS OF THE COUNTRY
IN THE TIME OF MAHARAJA JANG BAHADUR, G.C.B.

TO WHICH IS ADDED

AN ESSAY ON NIPALESE BUDDHISM,

AND

ILLUSTRATIONS OF RELIGIOUS MONUMENTS, ARCHITECTURE, AND SCENERY,

FROM THE AUTHOR'S OWN DRAWINGS.

BY THE LATE

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OF H.M. INDIAN ARMY,
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VOL. II.

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SKETCHES FROM NIPAL.

CHAPTER I.

HISTORY OF NIPAL.

1855.—The commencement of the new year found the Darbar busily engaged in completing their arrangements, and preparing the army for the approaching invasion of Tibet.

They did not, however, altogether lose sight of matters of domestic policy. In February a new treaty between the British and Nipalese Governments for the mutual surrender of prisoners was signed and sealed by the King, Minister, and Resident. The conclusion of this treaty was a matter of considerable importance, and was not brought about without a good deal of difficulty. The questions which it involved, and, it is to be hoped, finally set at rest, were of frequent recurrence, and, in the absence of any

definite treaty on the subject, had often given rise to long and sometimes irritating discussions between the two Governments.

On the first day of the Huli Festival (24th of February) the second daughter of the Maharajah (daughter of the second or junior Rani) was married to the second son of General Jang Bahadur. The King met the bridegroom at the city gate, opening on the Tandi Khel, and conducted him to the Darbar, where the marriage was celebrated.

On the next day, when the bridegroom brought back his bride to Thappatalli, at sunset, there was a grand parade of all the troops at the capital, with the artillery. The Minister calculated that there were between twenty-seven thousand and twenty-eight thousand troops on the ground. The officers were all dressed in the costumes which they intend to wear on their march into Tibet, viz. a fur cap; a bakku, or overcoat; belt, with kukari in it; rifle slung across the shoulder; warm gloves; and many-coloured Tibetan cloth boots. The men had on their blanket-coats. A Tibetan Lama, who had recently arrived as an envoy from the Rajah Lama and four Kajis at Lhassa, was present; the object of his mission to Nipal was to dissuade the Nipalese from hostilities, and to learn the nature of their grievances. He is treasurer to the Rajah Lama, and was sent instead of a military man, as the Tibetans calculated on his sacred calling as a Lama being a safeguard to him against insult or maltreatment from the Nipalese.

The Minister says that the Chinese Ambah at Lhassa is like our Resident here; his duty is to watch over Chinese interests in Tibet, but he has nothing to do with the administration of the country—all of which is cared for and conducted by the four Kajis under the Rajah Lama. This envoy was dressed in long silk yellow robes, with a scarlet cap, having all round it a thick border of sable. The Dharma Deva Rajah's vakil here was also present at the review; on his cap's top was a very pretty little vajra, with a sort of kalsa rising out of it as an ornament. They both talked to Jang by an interpreter. In the course of two or three days this envoy left Kathmandu on his return to Lhassa *viâ* Kerang. The message sent by him was to the effect that the Nipalese would give up hostilities altogether on receipt of a crore of rupees cash*; that unless they received that sum, they should annex all the districts of Kerang and Kuti, and if they were in any way molested in their newly acquired territory they would march to and plunder Digarchi and Lhassa.

March 6th.—Three regiments, each six hundred strong—the Kiranti corps, Bhairabnath, and two

* Jang admits that although the Darbar nominally fixes a crore of rupees as the price of peace, that sum is preposterously large, and he would be content with moderate compensation. The provinces of Kerang and Kuti, which the Nipalese intend to annex, do not yield more than fifty thousand rupees as their annual revenue.

newly-raised Bhotia corps, Janginath and Jangi Dhoja —with twelve guns of different sizes, all under General Bam Bahadur, started from Kathmandu on their way to Kerang *viâ* Nayakot. They encamped at Balaji, the men being housed in very small tents, so light that three coolies will carry two tents, poles, &c., included, every such tent accommodating ten sepoys. Their orders are to march direct to Kerang and take possession of the pass and of the district lying on this side of it.

On the same day a newly raised corps of Gorkhas, six hundred strong, and named the "Himala Dhoj," started from Kathmandu for the East, with orders to occupy the Wallanchun Pass; and two other regiments started from Bhatgaon, with orders to occupy the Kuti Pass.

In the first week of April the progress of two of these corps was opposed near the village of Chusan, beyond Khassa, between it and Kuti, by a body of from three thousand to five thousand Bhotias. A desultory skirmish ensued, at long shots, which lasted for some hours, at the end of which the Bhotias decamped, leaving a few dead and wounded behind them. The Gorkhas, who were under General Dihar Shamsher and about one thousand strong, did not have a single man wounded. They were, however, unable to pursue the fugitives in consequence of the ground being thickly covered with snow. One of the Gorkha corps was armed with rifles; they had also a couple of 2-pounder guns. News of the victory

arrived at the capital on the 9th of April, and was announced by a salute of twenty-one guns.

The day after the action Dihar Shamshir's troops pushed on, and occupied Kuti, some of their troops encamping a little beyond or to the north of the pass. The troops, too, to the west have occupied the pass and district of Kerang without as yet meeting with any opposition. A large body of Tibetans is at the foot of Thungha, two marches beyond Kerang; and the Nipalese have reinforced the three corps first sent under Bam Bahadur by six more regiments—three under Bakat Jang, Commander-Colonel of Artillery, and three more under General Jagat Shamsher.

Some of the regimental klassies having been deserting, two men, under confinement in Kathmandu jail for murder, were disguised in uniform, and hanged near Balaji by the roadside,* and their bodies left exposed on the tree to which they were hanged, till they fell to pieces or were eaten away, in hopes that, the army believing the corpses to be those of klassies hanged for desertion, no further desertion would occur. A proclamation, promising hanging as the reward for desertion in any and every rank, was issued.

* The coats in which they were hanged were some old uniform jackets of the Residency sepoys, which must have been bought second-hand in the city. The coats, however, gave to the corpses, as they hung in the tree, the appearance of British sepoys rather than of Nipalese Klassies.

April 26th.—A salute was fired for a victory over the Tibetans near Jhunga. A strong body of Tibetans had posted themselves in a pass about eight miles from Jhunga, on the crest of a steep mountain, in the fort of Gunta (Gunta Gharri), through which the Nipalese army required to march before they could reach Jhunga. For nine days the Tibetans repulsed with considerable loss the successive attacks of the Gorkhas; but at length they retired, leaving the road open, and the Gorkhas, under Jagat Shamshir, advanced towards Jhunga.

The Nipalese had five men killed in these skirmishes, and forty-five officers and men wounded. The Tibetans are said to have had three officers and twenty-five men killed, and about one hundred of all ranks wounded, before they evacuated their position.

The Gorkhas find considerable difficulty in working their guns in this bad ground, the Tibetans choosing elevated positions for the defence of their passes. The present unusual stormy weather—snow-storms nearly daily where the army is—is attributed by all people in Nipal to some magic or witchcraft on the part of the Lamas, who have had always the credit of being able to effect the weather, to bring on or ward off storms, &c. This feeling discourages the Gorkhas, and proportionately elates their opponents. Spreaders of bad reports of defeat, &c., are threatened with severe punishment.

A large Tibetan army is said to be assembled at Tingri under the Setthia Kaji, one of the four Kajis

of Lhassa. Tingri is only four days' journey by a short footpath from Jhunga; but it is ten or twelve days' march round by the road, along which the army, guns, &c. must travel. The road lies across the Bhairab Langur range of snowy mountains, the passes through which are difficult and covered with snow during the greater part of the year.

May 2nd.—Jang married to daughter of the Chauntria Kaji, whose sister he married last year. He is now married to the niece as well as to the sister of Fath Jang Chauntria, who was killed at the massacre of 1846.*

May 4th.—News arrived that, on the Gorkhas under Jagat Shamshir arriving at and preparing to invest Jhunga, the Bhotias decamped, and the fort was evacuated. The garrison retired towards Tingri Maidan. They at once took possession of it, and found in it considerable quantities of provisions, &c. to the value of twenty thousand rupees; rock-salt, to the value of sixty thousand rupees, which had been brought thus far for importation into Nipal, but had been stopped from going further by the outbreak of

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* Jang afterwards married another niece of Fath Jang's. She was the daughter of Dall Bahadur Sah Chauntria. This lady died on the 19th of May 1858. His other wife, who was also a niece of Fath Jang, died in November 1857. Fath Jang's sister (whom Jang Bahadur married in 1854) is still alive, May 1858.

Dall Bahadur Sah and Kunjir Sah were two younger brothers of Fath Jang.

the war, and five hundred Chinese robes or Bakhus. No treasure found in it. The general writes that it is a very strong place, thinks it must have cost a crore of rupees to build, and that in it "he could and would resist the attacks of the whole Chinese army." The Tibetans lost several men in effecting their retreat from Jhunga.

May 7th.—Jang started from Kathmandu to join the army at Jhunga, taking his new bride and one other wife with him. Bam Bahadur, recently returned from Kerang, is to officiate during his absence as Minister-General; Khrishn Bahadur is Commander-in-Chief, and Ranodat Singh is "Master of Ordnance," having charge of all the artillery, magazines, and material of the army. Shortly before Jang left the capital, his own brigade, consisting of rifles, "Lighten," and Ramdall, started from Balaji *en route* to Jhunga.

A good many volunteers have joined the army. Many hill rajahs, sirdars out of office, sepoys, &c., have joined the different columns without pay, in hope of hereafter getting employ or promotion. All military stations and posts throughout Nipal, except on its northern frontier, have been reduced to one-third of their usual garrisons, the remaining two-thirds being withdrawn for employment in Tibet. From Karanti country, one man has been called to the army from every house. Through the districts west of the valley the names of all able-bodied men have been registered in case they may be required.

Badrinar Singh at Palpa is now registering names of twenty thousand able men from 20 to 45 years of age—not to be called out unless required. Volunteers are being enlisted now at Kathmandu.

In the event of serious reverses, if these reserves are not sufficient, the whole population is to be called to arms, and Jang calculates that in such an emergency he could raise two hundred thousand fighting men, who would be available for the defence of the country.

At present there is in the field with the different columns at Wallanchun, Lamu Baggar, Kuti, Kerang, Mastang, and Sumla:

Regular fighting troops, including artillery	27,114
Armed servants and followers, not soldiers	29,466
Total fighting men . .	56,580

With them are thirty-six guns and eight mortars of various sizes.

At the capital there are now remaining seven regiments, together mustering four thousand eight hundred and sixty-one regular troops; and in the Terai, engaged in collecting revenue, are two regiments, each one thousand strong.

May 24th.—Salute fired for the Queen's birthday.

May 26th.—News received of the capture by General Dher Shamsher of the town and fort of

Sunah-Gumbah,* for or five kos beyond Kuti; it was held by two thousand five hundred Tibetan troops, who were routed with a loss of four hundred killed and wounded, and some twenty taken prisoners. Gorkhas' loss, twenty wounded.

The forts of Jhunga to the west, and Sunagumba to the east, being occupied by Gorkhas, it was found not possible this season to advance these two divisions as first intended, to meet at Tingri Maidan, in consequence of difficulty in procuring food and especially fuel, for troops. It was, therefore, determined to stand fast, till the spring of 1856, and, meantime, to accumulate provisions, ammunition, &c. &c., improve roads, and make everything ready for a subsequent advance. Jang and Generals Jagat Shamsher and Dihar Shamsher accordingly returned to Kathmandu at the commencement of the rains.

At the request of the Setthia Kaji and Tibetan authorities, Jang sent an embassy to Shikarjun to negotiate. They could agree on nothing; but at the desire of the Chinese Ambah, a Chinese Sardar, accompanied by some Tibetan Sirdars, returned with the Gorkhas to Kathmandu, there, if possible, to arrange a peace.

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* "Gumbah" is Tibetan for "temple." The town is named from a large gold-roofed temple in it. To the north-east of Tingri, two or three days' march, is the very strong fort of Shikarjun. Beyond it, and between it and Digarchi, is the town of Lassajun. Sunah Gumbah fort commands the approach to the pass of Kuti, as the fort of Jhunga does that to Kerang.

The Chinese Ambassador was rather cavalierly treated by Jang, who insisted on retaining the country he had annexed, and receiving as compensation for past injuries, and to defray the expenses of the war, one crore of rupees. This sum he afterwards reduced to ninety lakhs. He told me at the same time that the expenses altogether, including everything—new regiments, guns, provisions, roads, &c.—did not exceed fifty lakhs, of which he should recover fifteen lakhs from the army by retrenchments from their pay, to cover the expense of provisions sent on for their use.

The Tibetan and Chinese Embassy, of course, would not listen to such terms, and accordingly returned to Shikarjun, taking with them Kaji (now Colonel) Thil Bikram Thappa, to meet the Ambah, and, if possible, settle with him. Thil Bikram Thappa took with him a letter from the King, recounting all grievances and demanding a crore and cession of territory.

The Chinese Ambah received him very haughtily, and sent back by him a letter to the King, saying that the Tibetans would pay two lakhs, in silver, in compensation for past injuries; and would agree to remit in future all duties to the Nipalese on articles imported from Nipal into Tibet. That it was impossible to cede one inch of territory, as it belonged to the Emperor of China (having been made over by him to the Lamas for religious and charitable uses, to support the Buddhist monasteries of Tibet), and it was not in the power of the Tibetans to alienate any

of it. If the Nipalese would agree to these terms, and evacuate the Tibetan territory they now occupied, there should be peace; if not, he—the Ambah—would report all to the Emperor, and bring down a large Chinese army to recover the Tibetan lands, and to invade Nipal, promising—with an oath repeated seven times—that, in such case, he would ravage Nipal, destroy its capital, and, carrying off its Malik, would send him to the Emperor at Pekin, to be presented to the Emperor in his most angry mood.

To this threatening letter, Jang, through the King, sent back an answer, very courteous but firm, stating that they would not evacuate what they had conquered, and that if their country was invaded the Gorkhas would defend themselves to the last.

This was despatched at the end of September. At the beginning of November, news arrived that on the 1st of November a large Tibetan and Tartar force had suddenly appeared at Kuti, to which place, at the commencement of the rains, the Gorkhas had withdrawn their troops, about two thousand five hundred—finding that Sunagumbah was not defensible—and had settled down in a strong entrenched camp. The Gorkhas were taken by surprise; the entrenchment was forced; the Lighten and Ramdal regiments, with two companies of artillery, defended themselves as well as they could, but two other low-caste and new regiments bolted, but in the course of a few hours the Gorkhas were completely routed, many hundreds (about seven hundred) slaughtered, all their guns—

eight field-pieces and one mortar—ammunition, property, and two months' provisions captured, and the remnant of the Gorkhas, throwing away their arms, hastily retreated to near Listi. One thousand three hundred in all escaped.

At the same time—the beginning of November—news arrived that a large Tibetan force had come down between Jhunga and Kerang, investing the former place, threatening the latter, and entirely cutting off all communication between Jhunga and Nipal. Five regiments, under Dihar Shamsher, were sent off at once to support the troops at Listi, and the same force—five regiments, under Colonel Sanak Sing (the Minister's brother-in-law*)—was sent to Kerang to support that place, and, if possible, relieve the garrison at Junga.

The question of peace or war was fully discussed in Council, on receipt of the Ambah's letter. Jang said he would do whatever the Council and King determined on. It was unanimously agreed—by King, ex-King, and Sirdars — to prosecute the war with vigour; to retain a force near Wallanchun to protect the eastern, and another force near Jumlah to protect the western provinces from invasion; and to concentrate all the strength and efforts of the army for aggressive purposes at Kerang and Kuti.

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* He is the same officer who, in 1847, defeated at Alu the forces of the ex-King, and took the latter prisoner.

November 19th.—News arrived that the Bhotias had attacked Jhunga at night, and had succeeded in entering it; but after some hours' fighting, they were expelled by the Gorkhas, leaving about one thousand killed and wounded behind them. There remain now, in Jhunga, fit for duty, one thousand two hundred Gorkhas, under the command of Colonel Pathiman Konwar (a relation of Jang). There were about two thousand, but some had died, and a good many had been previously withdrawn towards Kerang.

The Bhotias still remain in the neighbourhood; and a large force of them occupies the strong position of Gunta-Gharri (Fort of Gunta), between Kerang and Jhunga.

The five regiments under Colonel Sanak Sing have not yet been able to advance to the relief of Jhunga, as they are unable to pass Gunta Gharri, where the Bhotias are in great force.

November 25th.—News arrived that General Dihar Shamsher, with five regiments from Kathmandu and two more that joined him near Listi-Kot, had arrived near Kuti, where he found one thousand three hundred Gorkhas remaining of the force which had been defeated at Kuti by the Bhotias. The Gorkhas had lost in killed and missing seven hundred men. The whole force under the General (with whom are Bakat Jang, General of Artillery, and Makker Dhoj, Colonel, son of Jang's elder brother) thus reinforced, amounted to between five thousand and six thousand men, divided into nine regiments.

With this force he advanced against Kuti. He sent two regiments round on each flank—about four or five miles distance from the central column—to attack the Bhotias who crowned the hills on each side, and advanced himself with five regiments against the Bhotias' entrenched camp.* After some good hard fighting, the Gorkhas cut their way in, and obtained possession of the place, the Bhotias hastily retreating and leaving one thousand one hundred killed behind them. The Bhotias were believed to be about ten thousand strong. The Gorkhas recovered in Kuti all that they had lost, except the wood which was burnt, and some of the rice which had been eaten. Of their nine guns, they recovered two, four had been carried off by the Bhotias towards Jhunga, and three sent to Shikarjun. The Gorkhas lost ten killed and forty wounded.

Two Major-Captains (Palman Singh Bashniat and Ranj Singh Khatri, brother of Lal Singh) were promoted to Colonelships for their good conduct on the occasion. The two regiments which had bolted and misbehaved on the previous occasion, were put in front of the advancing column, and the General gave

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* The main force of the Bhotias was in Kuti itself, which stands in the valley or pass of that name. The Bhotias had placed a considerable force on the top of each of the hills on each side of the pass, and placed one of the Gorkha guns with each of these detachments. The general gave orders to his men to hold their fire, and not fire a shot till the Bhotias had first discharged their matchlocks, and then to rush in and take the breastwork opposed to them by the kukeri and bayonet. They did so, and only fired their muskets on the Bhotias as the latter began to retreat.

strict orders that if they misbehaved at all, their companion regiments behind them were to fire upon them at once.

The General has orders to destroy Kuti after occupying it for a few days, and removing from it all that is movable. He is to withdraw his force a few kos from Kuti (which is not considered tenable) towards Khassa, which is situated between Listi and Kuti. Khassa is in Tibet, Listi within the Nipal frontier.

December 7th.—News received that Colonel Sanak Singh with five regiments had succeeded in cutting their way through to Jhunga. These were opposed very bravely by the Bhotias in various places, but forced the passage, and joined the troops in Jhunga. They killed one thousand one hundred Bhotias, chiefly with their kukaries, and threw that number of corpses over the precipices. The Gorkhas had about two hundred men killed and wounded. They complained that the cold prevented their using their muskets, pulling the triggers, &c., with certainty or quickness. They gave no quarter, but killed every Bhotia they could get hold of.

The force in Jhunga killed altogether five hundred and fifty more Bhotias, making a loss to the latter of close on one thousand eight hundred men. The proportion of wounded Bhotias who escaped is probably very small, as the Gorkhas give no quarter, and expect and receive none. Each regiment has to make a return of the number of the enemy it has killed, and of corpses actually counted.

The Bhotias had retired *en masse* across the Berub Surpur mountain, and concentrated their forces with those driven back from Kuti in the neighbourhood of Tingri. The Bhotias declared that they would either recover Jhunga or else destroy it. It was sacred in their eyes, and they would not let the Gorkhas retain it. If they could not recover it by assault or blow it up, they said that their Lamas—in whose power over the elements they have implicit faith—would destroy it by lightning.

The Gorkhas intended to hold it, but it was doubtful whether they could do so, as they were in a false position, as there were several roads by which the Bhotias could cut it off, and could come down in sufficient force to stop all communication between Jhunga and Kerang.

1856, *August 1st.* — Jang Bahadur suddenly resigned the Premiership in favour of Bam Bahadur, assigning no other cause than that he was wearied of the toils and responsibilities of office. The act took all parties—even his own brothers—by surprise.

A few days after, the King conferred on him and his heirs the title of Maharajah, and publicly invested him with the sovereignty of the two provinces of Kashki and Lanjung,—the annual revenue of which is estimated at one lakh of rupees. These districts form part of the old Chaubissia Rajah's country. Boundaries were directed to be drawn round them, so as to form them into one petty state, the revenues of which were to be collected by Jang Bahadur's own

agents, and throughout which he was to have absolute power of life and death, this power extending over not only his own territory, but throughout Nipal should any person in that state resist his authority. The Sanad investing him with these powers also invested the succession to the Ministership of Nipal in Jang Bahadur's own brothers, one after another, and then in his own sons, and authorised him (Jang Bahadur) to coerce both the reigning King and his Minister, should they according to his ideas mismanage or endanger the relations between Nipal and the British Government, or between Nipal and the Chinese Government, or fail to act upon the advice that he might under the circumstances tender to them. Jang Bahadur was thus made actual Dictator over the foreign relations of Nipal, and there can be no doubt that he wished to act as Dictator also in the internal government of the country,—exercising a general control over the King and Minister of the day, but avoiding all the responsibility and all the trouble of office.

He was much chagrined by the Resident refusing to treat with him in this anomalous character, the Resident insisting on conducting all business with the actual Minister alone, without consulting Jang Bahadur or allowing him to mix himself up with any questions that arose between the British and the Nipalese Governments.

CHAPTER II.

HISTORY OF NIPAL—(*continued*).

1857, *May* 25*th.*—General Bam Bahadur died. The body was burned at Pashpatti on the 26th. There was no satti. He is the first minister of Nipal who has died a natural death, everyone of his predecessors having met with a violent end.

1857, *June* 1*st.* — Considerable excitement was created in the Darbar by the discovery that a jemadar of one of the Gurung regiments had been instigating many of his comrades to assassinate Jang Bahadur, and it was feared that a large number of the troops were involved in the conspiracy. A general parade of all the troops, artillery included, was ordered to be held on the Thandi Khel, at which it was at first intended that the Gurung regiments, if found to be mutinous, should be destroyed *en masse.* This plan was, however, given up, and the prisoner being brought on to the parade, proof of his guilt was produced, and the verdict of the different regiments was taken. On referring the case to the Gurung regi-

ments, who were expected to sympathise with the prisoner, the men consulted together for a short time, and then suddenly fell on him and cut him to pieces. They professed great attachment to Jang Bahadur, and indignation at the conduct of the man whose conspiracy, if successful, would have brought disgrace, for want of loyalty, on the whole of their tribe; they regarded him as a traitor, and treated him accordingly. The parade was then dismissed without any further disturbance. On the same day, the Minister offered to the British Government the use of six thousand of the Gorkha troops to assist their authorities in the plains, in preserving order and protecting our treasuries, &c., during the disturbed state of the country, in consequence of the mutinies and massacres in the North-Western Provinces. The offer was conditionally accepted to the extent of three thousand by the Resident, but was declined by the Supreme Government, who said that it was "only in the last extremity that they would condescend to accept the assistance of Gorkha troops, whose presence in our provinces, even as allies, would be productive of the worst effect." Two regiments who had actually started from Kathmandu were instantly recalled.

1857, *June 25th.*—The King's eldest son, the heir-apparent, aged nine years, was married to Jang's eldest unmarried daughter, aged six years. The Resident and his suite were invited to be present officially, while the ladies were privately invited by Jang Bahadur to see the "tamasha" from his house. The Resi-

dent, &c., proceeded as usual to the Darbar, where they were invested by the King with an honorary "khilat." The King then led them out of the Darbar to the Hanuman Dhoka gate, where they were joined by the ex-King. The two Kings then mounted one elephant, the Resident and his suite were on three more, while the rest of the King's retinue followed on elephants behind.

About sunset the bridegroom was brought out in a gilt palanquin preceded by the "kalsa," carried amidst a crowd of slave-girls, and followed by his younger brother in another palanquin. Several regiments defiled out of the Kot and formed the van of the procession; after them came the band, then the "kalsa," followed by the bridegroom and his brother, and a long procession of elephants, the leading one carrying the two Kings attended by the officiating minister, Khrishn Bahadur. The procession slowly wound its way past the Tallaju temple to the Indra Kot, whence turning to the right, it made a circuit and emerged from the city, at the north-west corner of the Thandikhel. Thence it slowly followed the high road, passed the magazine and Tripuri Punahari temple to Thappatalli, where it arrived between 8 and 9 o'clock. The road from the Darbar to Thappatalli was thronged throughout with spectators, and all the troops at the capital, about thirteen thousand in number, were present, either forming part of the procession, or drawn up in masses, with about one hundred pieces of artillery on the parade. On reach-

ing Thappatalli, the procession drew up in the court-yard, where it was joined by Jang Bahadur, who was very plainly dressed, and took no official part in the public proceedings of the day. After being again presented to the two Kings, and receiving "rukhsat" * from them, we were taken upstairs, still clothed in the shawls and turbans presented by the King, to the long room, where we joined the ladies and received some slight refreshment. We were then taken into the garden, where we saw some fireworks, and shortly after returned home. In the meantime the bridegroom and the rest of the marriage party went inside the private apartments, where the religious ceremonies of the wedding took place.

On the following day, when the bridegroom had to bring back his bride to his father's house, the Resident and his suite had again to form part of the procession, while the ladies, as before, were invited by Jang to see the "tamasha" from his house. The procession was formed much in the same way as on the preceding day; first came the band, after it a long line of sweetmeats, ornaments, &c.; then the "kalsa" preceding the bride in a handsome gilt palki; after her came the bridegroom, then his brother, and after him a long line of elephants as before. The procession returned by the same route which it had followed the day before. Jang Bahadur escorted the ladies on an elephant, and accompanied the procession; but as he

* Dismissal—leave to withdraw.

was not present officially, did not form a part of it. On reaching the Darbar we all dismounted, and were taken inside the quadrangle of the palace, where the ladies were introduced by Jang to the bride and bridegroom and to the two Kings. We received our "rukhsat" from the King, and then returned home. On each of the two nights after we left there was a good deal of artillery and musket firing, and the festivities, dancing, &c. were kept up among the populace to a late hour. The bride was to remain one night at the Palace with her husband, and not five nights, as is usual with ordinary people; the next morning early she was accordingly taken back to Thappatalli. On the occasion of this wedding the King was very liberal in his presents: "khilats" and jewellery were given to every officer in the Nipalese army, and every servant in the employment of the Darbar received a present of some kind or other. The whole of these expenses are defrayed from the public treasury, and there was not, as on the occasion of the King's eldest daughter being married, any capitation tax raised on the people. The dowry of the bride, of course, is paid by her father.

On the same day the Resident received an express from Government stating that the affairs in Oudh were so critical, that they would now gladly avail themselves of the services of the Gorkha troops which they had before declined. The Resident was directed to apply for three thousand Gorkhas to be immediately despatched to the plains for the relief of Lucknow. They are to march direct on Lucknow in

order to create a diversion, while a European force now forming at Allahabad, under General Havelock, moves up towards Cawnpore and Lucknow. Jang Bahadur acceded so promptly to the request, that before the troops left the ground that evening, six regiments, mustering three thousand strong, were warned for immediate service. They are expected to start in the course of two or three days.

June 28th.—Mourning for the late Bam Bahadur being now expired, and the wedding ceremonies being all over, Jang Bahadur at the request of the reigning as well as the late King, and of all his brothers and leading Sardars, resumed the appointment of Minister, which he last year vacated in favour of his late brother, Bam Bahadur. He appears to have hesitated for some time as to whether or not he should adopt this step, and was led to adopt it chiefly by finding himself in a false position. Nothing important was ever done without his consent, and yet he had no official responsibility or power. The Resident could transact no business with him, and the British Government, of course, could have no political relation with him, as, although nominally a King, he was still really only a subject of the reigning monarch. None of his brothers were strong enough to hold the office, and his return to power was generally felt to be necessary and is therefore a popular step.

June 30th.—The first detachment of the Gorkha troops started for the plains *viâ* Makwanpur. The remainder followed during the next two or three

days. They are to proceed *viâ* Buhurwah and Sigauli to Gorakpur and thence direct to Lucknow.

July 7th.—A deserter from one of these regiments was executed on the Thandi Khel; his head fastened to a tree, a board stating his offence erected below it, and the parade of all the troops ordered, to show them what would be the fate of any man who showed himself a coward.

In conversation with Jang Bahadur, he told me that he considered that the "cartridge question" was a mere pretext and a blind; that the real cause of the Mutiny in the plains was a general feeling of distrust and dissatisfaction at the annexation of Nagpur and Oudh; that all our previous annexations, as Sind, the Panjab, and Barmah, had been justifiable, having been warranted by some aggression against us on the part of those states. This was not the case with Nagpur and Oudh; they were in friendly alliance with us at the time of their annexation, and did not deserve their fate. Oudh in particular deserved well at our hands, having rendered us assistance in former times when we were in want of money. Oudh was the home of a great part of the sepoys of the Bengal army, and they all sympathised with its king in his dethronement, and were disgusted at the annexation of their country. As long as Nagpur and Oudh remained independent there were two native wealthy courts—one Hindu, the other Mohammadan—at which discontented or ambitious natives might always hope to find employment.

There were now no prizes left in the plains to which an ambitious native could aspire, as although the British Government gave good pay and good pensions to its soldiery, yet no sepoy could ever hope to rise to anything above a subhadar. This was the real ground of the discontent, and the native army hoped that after upsetting our rule and driving the British into the sea, they should be able to establish a native dynasty, under which they might hope for a much larger share of honour and of power than they ever could have obtained under the British rule. He added, of course, they are fools for thinking so, as they will lose much more than they will gain, and at present no native state of any sagacity (mentioning Kashmir, Gwalior, Haidarabad) has joined the mutineers, as they have too much confidence in the power of the British; but if in the course of the next month or six weeks Delhi is not retaken, Lucknow not relieved, and the mutineers thoroughly and severely punished, that confidence will be so shaken, that those states will probably take part against the British and the insurrection become general throughout India.

The destination of the three thousand men who left the valley on the 30th of June was afterwards changed. Instead of proceeding direct towards Lucknow, they were ordered to occupy Gorakhpur. This place was shortly afterwards abandoned at the desire of the civil authorities, and the Gorkhas proceeded to hold Azimgarh and Jaunpur.

During the next four months Jang Bahadur was exceedingly impatient to receive the answer from the Government to an offer which he made in the course of July, to lead an army down to the plains, commanded by himself in person, to co-operate with the British Authorities in putting down the insurrection. He received no answer from the Government until the close of November, but he spent the intervening period in preparing his troops and artillery and having everything ready in hand to start at the shortest possible notice. About the 20th of November an answer came accepting his offer unconditionally. The reason assigned for the long silence of the Government was, that as long as the contest in the plains was doubtful, the Government did not choose to accept the assistance of an army from any foreign power, as they wished all India and the world to see that they were able to put down the insurrection with their own troops alone. Now that Delhi is taken and Lucknow relieved, and the British ascendency again established, they were very glad to accept the offer of the aid of the Gorkha troops to trample out the rebellion and assist in restoring order in the province of Oudh. They undertook to pay the whole expenses of the Contingent, to find them in carriage and ammunition, to give blood-money to all wounded in action, and pensions to the families of all who might be killed, but they would make no promise as to giving to the Darbar any portion of territory, either in Oudh or elsewhere.

This reservation was in reference to a hope that Jang Bahadur had expressed, that if the aid of the Gorkhas was accepted, and his army did good service to our Government in the field, the British Government would then be induced to cede to Nipal a portion of the Terai bordering upon Oudh.

While active preparations were being made for the departure of the troops, a conspiracy was detected to assassinate Jang Bahadur and the whole of his brothers. The design was to have been carried out on their way to the plains. They intended to have taken advantage of Jang Bahadur's absence from Kathmandu to assemble about two thousand men, nominally for the purpose of having them drafted into the army, but really with the view of destroying the members of the present Government and their followers.

The plot was revealed by a son of a former Minister (Gagan Sing), whose murder in September 1846 was followed the same evening by the massacre at the Kot. This person mentioned it to a second party, who revealed it to the Minister. Ten or twelve persons most directly concerned in the execution of the plot were arrested and summarily executed. Further inquiry was not made, as Jang Bahadur said it was sufficient to crush the conspiracy without "blackening the faces" of he did not know how many of the Sardars. The Bashniats were those believed to be principally implicated in the plot.

A few days previously one of Jang Bahadur's wives, a Chauntria, died in her confinement. Jang Bahadur

took her death very philosophically. "He had done his utmost to save her." "It was God's will." "He had plenty more wives."

Jang Bahadur left Kathmandu for Bissaulia (having been preceded a few days by his army). At Bissaulia he proposes to organise his camp prior to crossing our frontier.

Previous to starting, Jang Bahadur mentioned to the Resident the great satisfaction which he and his brothers felt at the confidence the British Government were reposing in him at the present time, when all natives in the plains were showing their treachery and violence. Had the British shown any distrust of his Government he would not have lent them a man, but invented excuses as to "doubting the loyalty of his troops," &c., for maintaining the strictest neutrality. He states that he has now three motives for giving us assistance.

"1st. To show that the Gorkhas possess fidelity, and will pour out their blood in defence of those who treat them with honour and repose confidence in them."

"2nd. That I know the power of the British Government, and that were I to take part against it, although I might have temporary success for a time, my country would afterwards be ruined and the Gorkha dynasty annihilated."

"3rd. That I know that upon the success of the British arms and re-establishment of the British power in India its Government will be stronger than ever, and that I and my brothers will then benefit by our

alliance with you, as your remembrance of our past services will render our present friendship lasting, and will prevent your ever molesting us."

The following is an abstract of the force under the command of Jang Bahadur :—

Fourteen regiments of infantry formed into two divisions.

First division consisting of two brigades, one of four and one of three regiments, commanded by General Bhakat Jung.

Second division, consisting of two brigades, one of four, the other of three regiments, commanded by General Karak Bahadur.

Total strength of infantry . .	8,420

Artillery.

Commanded by a General.

Four batteries, consisting of six 9-pounders, thirteen 6-pounders, five 12-pounder howitzers.

Total strength of men . . .	565

Maharajah's Body-Guard, armed with English Rifles.

Officers and men	148
Supernumeraries to fill vacancies . .	509
Classies, Munshis, Artificers, &c. &c. .	1,462
Total strength of the force .	11,104

General Ranodat Singh attends the Maharajah as second in command, and General Dihar Shamsher as personal assistant.

After halting at Bissaulia and Sigauli for a few days, the force crossed the River Gandak on the 29th of December 1857, without meeting with any opposition from the enemy.

The force then marched on the road towards Gorakhpur. Before crossing the Gandak, Jang Bahadur was joined by General MacGregor, who is to act as Military Commissioner, and with him came several other officers, civil, military, and medical, who are attached to the Contingent.

[*Here ends Dr. Oldfield's narrative. For the services rendered by Jang's troops, the reader may refer to Captain Trotter's "British Empire in India," or to Colonel Malleson's "Indian Mutiny."*]

CHAPTER III.

EARLY HISTORY OF BUDDHISM IN INDIA.

The origin and first progress of the religion of Buddha is obscure and confused, in consequence of the many mythological legends which the superstition of its supporters has mixed up with its early history. Not only have they attributed to its founder, Sakya Singha, a supernatural origin, and invested him with supernatural powers; but they have incorporated with their creed the fabulous chronology of the Hindus, in order to exaggerate the antiquity of what is in reality a comparatively modern faith. There can, however, be but little doubt that Buddhism had its origin in the valley of the Ganges, whence it gradually spread over the whole continent of India about the middle of the sixth century B.C.; and it is equally certain that it commenced, not as a new and inde-

CHARAN OF SAKYA SINGHA.

pendent system of religion, but as an offshoot or schism from the more ancient faith of the Hindus.

The object of this schism—at least at first—was to bring about a social rather than a religious reformation, and the movement appears to have taken place in consequence of the social evils arising from the many corruptions which had gradually crept into the practice of Hinduism, and not from any doubts as to the truth of the first great principles on which pure Hinduism, as expounded in the Vedas, was based. The abuses in Hinduism, to reform which Buddhism was established, were of various kinds; some were merely social, some were ceremonial, and others were of a mixed character. The most prominent abuses were the overbearing tyranny and very lax morality of the hereditary Brahmanical priesthood, which were rendered more galling by the exclusive privileges which the system of caste conferred on the Brahmanical and military orders, enabling them to oppress and insult all the inferior classes of society, not only with impunity, but with the express sanction of their religion. The extravagant polytheism and gross idolatry encouraged by the Brahmans, and more particularly the cruel character of their ritual, which enjoined the constant slaughtering of animals, and the occasional sacrifice of even human victims, as the only means of propitiating the deity, caused great disgust to many of the Vaishnavas (or followers of Vishnu), as well as to many others among the Hindus, who were not peculiarly attached to the worship of Shiva and his

blood-loving consort "Durga." Strongly convinced of the existence of these and various other evils, many began to doubt the truth of a system of religion which was susceptible of such grievous abuses, and to be sceptical of the divine inspiration of the Vedas or scriptures, on which that religion was founded. During a long succession of years, as these abuses became more and more confirmed, many of the supporters of the ancient faith gradually seceded from it. Some were induced to dissent, from honest doubts as to the truth of Hinduism, while others were influenced by private and interested motives, and were ambitious of forming or becoming leaders of a new party. Many were doubtless driven away by the bigotry and persecutions of the Brahmans, and more perhaps voluntarily withdrew, disgusted at the errors and corruptions—social as well as doctrinal—with which the religion of their ancestors was disgraced.

These various classes of schismatics must have formed a numerous and influential party of dissenters, long before this party became sufficiently organised to establish an independent and distinct religion of their own. It is probable that, among other dissentients from Hinduism, the more moderate were at first content with doubting, without openly denying, the sacred origin of the Vedas, and the spiritual authority of the Brahmans, and that they merely abstained from the worship of Shiva, and attached themselves exclusively to that of Vishnu. As, according to the mythology of the Hindus, all of Vishnu's previous

incarnations had been destined to accomplish certain definite purposes for the benefit of mankind, it was a natural course for this party to represent that their favourite deity had become again incarnate, for a ninth time, in the form of Buddha, with the object of reclaiming Hindus from all bloody sacrifices, and purifying their religion of the numerous errors and abuses with which it was corrupted. This sect, therefore, set up Buddha as an incarnation or avatar of Vishnu; and they hoped, by adopting this moderate and middle course, to effect the necessary reforms without being driven altogether from the faith of their ancestors.

Moderation, however, is not the characteristic of successful reformers in religion any more than in politics. As their numbers increased, the views of the Reformers became bolder; they were joined by men of rank, and received effective support from all orders of the people. Emboldened by their success, they openly denounced the errors of Hinduism, threw off their allegiance to the Brahmans, and denied the sacred character and spiritual authority of the Vedas. The founders of this new party exhibited a profound knowledge of human nature, by constructing their creed on so broad a basis as to meet the prejudices of all classes of dissenters, and they thus succeeded in attracting to their ranks followers from all the various sects of the Hindu community. They secured the adherence of the wavering and timid by retaining many of the fundamental tenets of Hin-

duism as the groundwork of their creed. By identifying Buddha to a certain extent with Vishnu, they conciliated the sect of the Vaishnavas, whose bitter jealousy of the Saivas, or worshippers of Shiva, induced them to overlook the danger of the new heresy in the hope that its increase would be the means not only of injuring and lowering their rivals, but of securing for their own favourite deity (and, of course, for themselves as his followers) a firmer hold upon the affections of the people. Having thus obtained the support of an influential portion of the educated classes by flattering their pride and exciting their hopes of a party triumph, the reformers then appealed to the passions and secured the good will of the masses by declaring open war against the social abuses of Hinduism, and by proposing to abolish all those invidious distinctions of caste, by means of which the Brahmanical and military orders had been hitherto enabled to hold all the inferior classes of society in a state but little removed from one of practical slavery.

As the basis of the new creed they adopted from the Hindus the belief in one Supreme Being, but they denied His providence and active interference either in the creation or government of the universe. They believed in the eternity of matter, and identified the powers of Nature with the Supreme Being. They rejected the polytheism of the Hindus, and adopted instead the deification of saints and eminent mortals.

Although they incorporated with their system many,

if not most, of the Hindu deities, yet they ranked them not as gods, but as mere superior servants of the Supreme Being, and regarded them as subordinate even to their own deified saints. They borrowed from the Hindus, with but little change, the doctrine of repeated transmigrations of the soul, and of its ultimate absorption into the Supreme Being, the difference between the two creeds being, that while the Hindus looked forward to absorption into Brahma, the new religionists looked forward to absorption into Buddha.

They held the same general views as to a future state of existence, as to there being a series of hells for the punishment of the wicked, and of heavens for the reward of the righteous; but the new school placed the Buddhist heavens at the top of the list, and far above those which were assigned to the Hindu gods and their followers. They agreed with the Hindus in looking on the present world merely as a sphere of probation for man, and they believed that the most certain mode of securing eternal happiness consisted in a life of asceticism, and in the entire renunciation of all the pomps and vanities of this present life.

In addition to these matters of doctrine, the new religionists adopted, with very little change, the Hindu system of chronology, philosophy, and geography, and, to a considerable extent, their mythology and theology also. The most important point of difference between the Brahmans and the Buddhists consisted in the

latter's denying the divine authority of the Vedas and Puranas, which were the most sacred scriptures of the Hindus. Most of the remaining differences were more or less of a social character.

They rejected entirely the system of caste, and with it they threw off all social or spiritual superiority of the Brahmans and other privileged classes. They abolished also the hereditary priesthood, maintaining that priests were not essential, as in the eyes of God all human beings were equal, and that all were alike able, unassisted, to work out their own salvation, and to obtain ultimate absorption into the Supreme Deity. For the assistance of the weaker brethren, however, priests were permitted, and their holy character recognised; but they were selected from any class of the community, and were only required to be distinguished for the purity of their morals, their learning, and for the greater asceticism of their lives.

The priests were enjoined to celibacy; but they might quit the priesthood, without incurring disgrace, if they found themselves unequal to the performance of its duties and austerities. Monasteries were extensively instituted for the accommodation of monks and ascetics, and the only recognised division of classes was into the monastic and secular orders. To avoid the shedding of either animal or human blood (so common among the Hindus, and especially among the worshippers of Shiva and Durga), every kind of sacrifice was prohibited as being repugnant to the mild and benevolent character of the Supreme Being, who

was represented as looking with abhorrence on the effusion of blood, and as requiring from His worshippers an excessive respect for every form of animal life. These heretical opinions and practices appear to have gained ground gradually among the people, and to have given rise to various systems of philosophy, formed under the auspices of different eminent teachers, most of whom agreed more or less in the principle of repudiating the authority of the Brahmans and Vedas, and of looking upon Vishnu—either in his own form or under the name of Buddha the Wise—as the first person of their Trinity.

These various heretical parties were not, however, sufficiently united in opinion, nor perhaps formidable enough in numbers and influence, to be able as yet to establish one new but common religion which should be supported by all those who dissented from the ancient faith of the Hindus. The most popular of these schools was that called Sankya, which had been founded by an eminently learned man named Kapila; and the most prominent and practical doctrine of his system was the unlawfulness of killing animals under the pretence of performing a sacrifice to the gods, but for the real purpose of eating their flesh. Kapila was one of the most distinguished of the early Hindu reformers. After his death his followers paid him divine honours, worshipping him under the name of Vasudeva, and affirming that he was one of Vishnu's secondary incarnations. A temple was built over his remains and dedicated to his honour, and the city in

which it stood, and which was situated to the north of Gorakpur, was called after his name—Kapila.

Nothing definite is known of the history and progress of these various heretical schools until the middle of the sixth century B.C. About that period, and probably as a measure of self-defence against Brahmanical persecution, they appear to have agreed to sink their minor differences, and, forgetting all sectarian jealousy, to combine their efforts for the overthrow of the common enemy, and for the establishment of a new religion which should supersede the ancient and corrupted faith of the Hindus.

The immediate cause of this combination appears to have been the conversion to the views of the new religionists of Prince Savartha Siddha, son of Rajah Sadodhana, who was a Chatriya by caste and a king of the Solar race, and who reigned over the powerful kingdom of Magadha or Modern Bahar. This prince was not born at Rajagriha (fourteen miles from Gya), the capital of his father's kingdom, but at the sacred city of Kapila, to which place his parents had probably repaired on a pilgrimage to the shrine of the eminent and deified saint of that name. As the theology of the Buddhists appears to have been based upon or borrowed from the system of philosophy taught by Kapila during his lifetime, it was doubtless on that account that tradition has assigned to the city of Kapila the honour of having been the birthplace of the great founder of Buddhism.

The Queen of Rajah Sadodhana was named Maya,

and tradition says that, after having been childless for some years, she one night dreamed that a chadanta, or six-toothed elephant, had approached her and had touched her feet with his trunk. This vision was interpreted to indicate that she was the subject of a miraculous or divine conception, and in due course of time she was accordingly blessed by the birth of a son, who received the name of Savartha Siddha. He was born in the year 623 B.C.

The young Prince was reared with the greatest care, and enjoyed all the advantages—physical and intellectual—which his royal birth and brilliant prospects could secure for him. When he was sixteen years old he was married to the Princess Yasodhara, having obtained her hand as a reward for his prowess and skill in martial accomplishments. There were many candidates for the favour of the beautiful bride, and wonderful stories are recorded of the feats which were performed by the various competitors in a public contest, before the prize was awarded to Savartha Siddha for having, as a crowning exploit, first strung, and then successfully shot with, a bow which none of his many rivals were even able to lift.

For several years after his marriage the young Prince devoted himself exclusively to the pleasures and gaieties of the world. After a time, however, he appears to have tired of these merely sensual enjoyments, and to have felt the necessity of more intellectual pursuits. While his mind, from over satiety, was becoming insensibly weaned from the pleasures of

the world and prepared for the reception of more serious and ennobling ideas, a succession of striking incidents occurred to him, by which he was forcibly awakened to a full sense of the vast importance of religious truth.

The circumstances which led to his conversion are known in Buddhist story as the "Four Predictive Signs"; and in a simple and superstitious age, when the commonest coincidences were regarded as ominous, they may naturally have been looked on, by a sensitive and superstitious mind, as being "signs" of a supernatural warning from above. I am indebted for the following account of Savartha Siddha's conversion, and for much information as to the early history of Buddhism in India, to the very interesting and valuable work of Major Cuningham, entitled "Bhilsa Topes."

Savartha Siddha was proceeding to one of his pleasure-grounds, preceded by bands of musicians, surrounded by courtiers, escorted by troops of soldiers, and followed by a magnificent royal retinue of elephants and attendants, when his path was crossed by an infirm and toothless old man, who was with difficulty supporting his tottering steps by the assistance of a staff. Struck by the painful contrasts of their relative positions, the Prince returned to his palace, depressed in spirits from perceiving that man, in whatever circumstances he may be born, is still subject to decay. Four months afterwards, on a similar occasion, he met a poor cripple, in the last extremity of disease, and he

was painfully reminded by the sight that man is subject to disease as well as to decay.* Four months again elapsed, during which time the Prince had indulged in many melancholy reflections on the uncertainty of life and the vanity of mere worldly pleasures, when, proceeding in state to one of his gardens, his attention was arrested by observing a man in the garb of an ascetic, absorbed in the performance of religious worship, but evidently in the prime of life and in the full enjoyment of health, strength, and happiness.

The sight of the holy man—meanly clad and without any of the commonest comforts of life about him, but still cheerful in mind and healthy in body—impressed the Prince strongly with the conviction that the pursuit of religion was the only one worthy of following, as it made man independent alike of the temporary trials and fleeting pleasures of this world, by inducing him to fix all his hopes on the happiness in store for him in the world to come.

Roused by these reflections from the state of sadness and apathy into which he had for months past been gradually sinking, and firmly believing that these were not mere coincidences, but were special

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* Four months after this, on the very same spot, the progress of his royal procession was arrested by meeting a corpse being carried to its last home, and he returned to his palace, impressed with the sad truth that man, however high his birth or exalted his station, is subject to death as well as to disease and to decay.

warnings given to him from heaven, the Prince determined, without further delay, to obey the divine call, and, renouncing the world and the throne to which he was an heir, to devote himself exclusively to a religious life. His intentions were strongly opposed by his Rajah parents, but nothing could shake his resolution. He parted from his wife and son—named Rahula Bhadra—abandoned all the luxuries of his palace, and left his home determined henceforward to practise asceticism in all its austerities, and to devote his time and his talents to the study of the doctrines and the performance of the duties of religion. Savartha Siddha was twenty-eight years of age at the time of his conversion, and it is probable that it was at this eventful era of his life that he dropped his former name and assumed that of Sakya Singha, by which he was ever afterwards known. Having adopted the garb and habits of a mendicant ascetic, Sakya proceeded towards the city of Gaya, in the neighbourhood of which sacred place he spent six years in the study of the most abstruse doctrines of religion, at the same time undergoing the severest penance, and reducing himself to the verge of starvation, in the hope that, by mortifying the flesh, he should more surely attain to the knowledge of true wisdom, and discover that straight but narrow road which leads to Buddhahood.

Finding, however, that this system of starvation led to weakness rather than to wisdom, he resumed a more natural diet; and as soon as he had fully re-

covered his mental, as well as his bodily vigour, he passed seven weeks under the shade of the tree of knowledge, sitting in a state of the deepest and most profound meditation.

During this period he was tempted by the Demon, or Principle of Evil—Namuchimara—who tried, first by ridicule, afterwards by threatening him with all the horrors of death, to induce him to abandon the religious life which he had adopted. Sakya, who looked forward with hope and confidence, and not with any fear, to the hour when he should exchange the present for a future existence, triumphed over the Spirit of Evil as he had already triumphed over all previous temptations.

At the close of his seven weeks' profound meditation, and as a reward for his successful resistance to all the varied temptations of the world, the flesh, and the devil, Sakya perceived that he had at length attained to the knowledge of true wisdom. Confident in the divinity of his mission to teach to mankind the principles of real religion, he determined at once to impart to others those all-important truths, the knowledge of which he himself had only arrived at by inspiration from above, and after a course of the severest trials and the most protracted study. Animated by these noble views, but clad in the simple and scanty dress of an ascetic—with his hair cut short, his head bare, and a dish in his hands in which to receive the alms of the charitable—Sakya, being then thirty-five years of age, started for Benares,

where he openly preached the new doctrines of philosophy and religion, which were then becoming prevalent throughout India. He soon became eminent for his sanctity and learning, and attracted around him a large number of admirers and disciples.

He was early impressed with the importance of combining into one party the various heretical schools of Vaishnavas and other religionists, whose jealousies and dissensions had hitherto prevented their uniting with any effect, either to oppose the bigotry and tyranny of the Brahmans, or to introduce into Hinduism any of those practical reforms of which it stood so much in need.

All Sakya's efforts were directed towards getting up a crusade against Brahmanical Hinduism, and as the best means of achieving success he set to work to induce all parties to agree in the establishment of one common religion, which should be a bond of union among all true believers, and should enable them to resist the tyranny, and to triumph over the doctrines, of their opponents.

Sakya's royal lineage, his piety and learning, his talents, zeal, and moral courage, eminently qualified him to form and to direct the policy of the new religionists. The various heretical parties, all of whom more or less favoured the new schism, were only too delighted to obtain as a leader one who possessed so many advantages. They calculated that his social position and influential connections as a prince of a royal and reigning house would protect his followers

from the persecutions of their opponents; while his example and charity would reconcile the conflicting jealousies of the various rival sects, and his learning and teaching would establish uniformity of practice as well as opinion, and so lay the solid and lasting foundation of a new religion, based upon a simple, a pure, and a widely accepted creed.

As head of the various heretical sects, Sakya soon succeeded in uniting them all into one powerful party, who looked up to him as their spiritual father and guide, and who, even during his lifetime, invested him with the title, as they believed he possessed the attributes, of a divine being.

They called him "Buddha," or the "Wise One," and the new religion, which by his means was established on a firm and consistent footing, was called by his followers after his name. This religion may be described as a system of Deism, in which the Supreme Deity is represented by the powers of Nature; in which a fundamental doctrine is the transmigration of the soul, which necessarily involves a belief in the sanctity of every form of animal life; which assumes the original equality, social as well as spiritual, of all classes of men, and is therefore opposed to the system of caste; and which enjoins on its followers a life of virtue and self-denial in this world, as the only means of securing an immortality of peace and rest in the world to come.

Sakya devoted himself earnestly and exclusively to the propagation of the new religion. He wandered

from country to country teaching the new doctrines, and illustrating them by his own practice and example as well as by his precepts. He was wonderfully successful as a missionary, and made converts in all directions and from among all classes of the community. Thousands crowded to his preaching, and among his followers were many neighbouring monarchs who had embraced his religious opinions, and were proud of the distinction of following in his train.

Having travelled through the greater part of North-western India, he made a pilgrimage to Nipal, accompanied by one thousand three hundred and fifty Bhikshus, or mendicant ascetics, and having with him the Rajah of Benares, with his Ministers of State and an immense crowd of all sorts and conditions. In Nipal, Sakya found that the deistical and speculative doctrines of which he was the apostle had already taken a firm root. They had been introduced into the country by a distinguished teacher from Thibet, named Manjusri, who had led the first colony from China into Nipal, and had built on a hill, within the confines of the Valley, a temple to the eternal self-existent spirit, Swayambhu. Since the time of Manjusri, colonists also from the plains of Hindustan had settled in Nipal, and had thus brought the new doctrines to the Valley direct from India. Sakya, however, has had the credit of having introduced into Nipal the system of theology and morality which he had already established in Hindustan; and he gave to the inhabitants of the Valley the blessing of a fixed

and uniform code by which to regulate their doctrines and their practice.

During his visit Sakya paid his devotions at the shrine of Swayambhu, on the sacred hill still known as the Hill of Swayambhu or Sambhunath. He collected round him his followers, and repeated to them the history, as well as foretold the future prospects, of Nipal. He recorded, with pious pride, the great doings of Manjusri; he told how tradition assigned to him the honour of having, by a miracle, converted the large mountain lake of Naga Vasa into the rich and habitable Valley of Nipal; how he had established in that Valley a flourishing colony, and had revealed to that colony the truths of a pure religion; and he explained how, when his earthly career was closed, Manjusri had been received into the ranks of the blessed, and was accordingly to be worshipped as a Budhisatwa or deified saint. When Sakya returned to Hindustan, most of the followers who had accompanied him from thence—being charmed with the beauties of the sacred Valley—settled in Nipal, and became gradually blended, by intermarriage, with the original inhabitants of the country. It was probably at this time, and in this way, that the system of caste, which had been rejected by the Buddhists of the plains, was introduced, in a modified form, among the Buddhists of Nipal.

After his return to the plains of India, Sakya resumed his literary labours and arranged, in the form of a code, all the religious doctrines which he taught

to his disciples. He also collected the numerous scattered legends and traditions connected with all the deified saints of previous ages. Hitherto, not only these legends, but even the doctrines of the Buddhists, had been retained merely in memory and had been verbally transmitted from one generation to another. Sakya, however, perceiving the evils of this practice, rescued these legends and doctrines from the danger of being corrupted, and perhaps ultimately lost—which was always likely to occur as long as they were preserved by mere verbal tradition—by having the history of the lives and sayings of all the early Buddhist saints and others, as well as all the cardinal principles of the religion which he himself taught, reduced to a distinct and written form. Many of the deified mortals who were introduced by Sakya into the calendar of Buddhist saints flourished ages before the era of the great reformer, and before the new religion, with which his scriptures associated their names, had had a beginning.

His reverence for these saints, and his injunctions to his followers to continue to worship at their temples, was, as Major Cunningham says ("Bhilsa Topes," p. 10), "only a politic accommodation of his own doctrines to the existing belief of the people, and was adapted for the purpose of ensuring a more ready assent to his own views. Like as Mahomet recognised the prophetic missions of Moses and Elias and the Divinity of our Saviour Christ, so did Sakya Singha acknowledge the holy munis or saints—Kakut-

sand, Kanaka, and Kasyapa—as his immediate predecessors. They were probably heroes or saints who had obtained the respect of their fellow-countrymen during life, and their reverence after death. Mound-temples had been erected over their relics in the neighbourhood of Kapila and of Benares, and their worship was too firmly established to be attacked with any chance of success. Sakya, therefore, artfully engrafted them on his own system as Buddhas of a former age; he identified their history with the traditions of the new religion, and inculcated upon his followers the maintenance of their temples and the continuance of the accustomed offerings and worship."

The works or volumes collected by Sakya constitute the primitive scriptures of the Buddhists, and they were designed to be a permanent record of the early history of their Church, as well as to form the sacred, and therefore the only authoritative, exponent of the doctrines and practices of the Buddhist religion.

It was by means of these scriptures—of which Sakya was probably in great part the real author, although he professed only to be their compiler—that the Buddhist creed was brought into that definite, intelligible, and comparatively simple form in which it has been transmitted from ancient to modern times. Sakya himself appears to have taught his pupils orally, and it is probable that his sayings and precepts, as well as his expositions of doctrine and of history, were reduced to writing by some of his dis-

ciples from his dictation. One of the ablest and most distinguished of these disciples was named Ananda, and he has the credit of having been the immediate compiler, under Sakya's directions, of the first written code of Buddhism.

After forty-five years spent in preaching and practising the doctrines, and in propagating in all directions the principles of what he firmly believed to be the only true faith, Sakya felt that his earthly career was drawing to a close. Having collected about him a number of his favourite followers, he assured them of the sincerity of his belief in the truths of religion, and after impressing on them the worthless and transitory character of all earthly things, he exhorted them to continue to walk in the way which he had marked out, as being the only road which led to eternal happiness. His end was a peaceful and a happy one, and his last words were words of comfort and resignation addressed to his weeping and fondly attached disciples as they knelt around his death-bed. He died at the advanced age of eighty years at Kusinara, a city to the north-east of Benares, in January B.C. 543, during the reign of Ajata Sutra, King of Magadha or Bahar Proper.

His corpse was burnt outside the city of Kusinara, on a pile of sandal-wood. Great crowds attended the performance of the funeral rites, which were celebrated with unusual pomp and were protracted over seven days. A body of five hundred monks, headed by the venerable Kasyapa, one of Sakya's favourite

and most accomplished disciples, paid their last homage to the mortal remains of their great master, by walking in procession three times round the funeral pile, and then prostrating themselves to the earth before the feet of the corpse. This act of solemn obeisance at the funeral of Sakya is believed by Major Cunningham to have been the origin of the worship, still shown in all Buddhist countries, of the feet of Buddha.

After the body was burnt, its ashes were most carefully collected, and with them were preserved, as relics, some of the charcoal of the funeral pile, and also the vessel in which the ashes had been placed. The relics which were obtained uninjured after the incremation of the corpse were the four canine teeth, the two collar-bones, and the frontal bone, *with a hair attached to it.* These relics were distributed to different places in Tirhut and Bahar, and over them mound-temples or topes were erected in honour of the memory of the Great Teacher and Lawgiver of Buddhism.

A few years, however, after his death, the sacred relics which had been thus scattered about were again brought together through the pious zeal of Kasyapa, and a large mound-temple was erected over them in the neighbourhood of Rajagriha, that city being selected for the honour of containing his ashes in consequence of its having been the capital of his father's kingdom, the throne of which Sakya had renounced when he undertook the divine mission of teaching to mankind the truths of real religion. Sakya Sinha or

Singha is known by various other names, of which Gotama, Sakya Muni, and Mahamuni are those most commonly used.

Of the many eminent saints and heroes whom the fond credulity of their followers has exalted to the divine rank of Buddha, Sakya is by far the most distinguished. According to the Buddhist creed, he is the last mortal whose final race is run, and who has reached the goal of Buddhist ambition, namely, absolute and perfect absorption into the Supreme Deity. He is not only the last and the most eminent, but he is probably the only one of all the host of "mortal Buddhas" (*i.e.* Buddhas of mortal origin) who ever had any real existence as an historical character.

The credulity of his superstitious disciples made them regard him as a deity rather than a mere man even during the period of his earthly career; and in Buddhist story, therefore, he is described as having been possessed of divine powers, which he exhibited in the performance of miracles on numerous occasions. The same traditions represent that, previous to visiting this earth charged with the duty of reforming religion, Sakya had already transmigrated through the three worlds and through all the forms of animal existence. He is said to have passed, in all, through five hundred and one different transmigrations before he finally obtained absorption into the Supreme Deity.

His introduction to this world was brought about by a divine conception on the part of his human mother, while Brahma, Indra, and many other deities

are represented as having paid their willing homage to the new divinity by being personally present on the occasion of his birth. Similar legends describe his departure from this scene of probation as having been entirely optional on his part, and he is reputed to have thrown off this "mortal coil" only when he felt that there was no further need of his labours, and that his divine mission was fully accomplished.

After all due allowance has been made for the natural exaggerations of a simple and superstitious people, who looked up to Sakya as the spiritual father of their religion, there remains quite enough that is authentic in his history to show that he was really a very eminent and extraordinary character. His piety was sincere, his learning great, his zeal untiring, and his talents, which must have been of the highest order, were only exercised in the cause of virtue and religion.

His career, which was a very protracted one, appears to have been uniformly characterised by acts of piety and benevolence. He founded hospitals for the sick and the infirm; he established monasteries and convents for those who were desirous of leading a pure and holy life; he went about doing good, voluntarily undergoing, through a series of years, all the toils and privations of a missionary's life in order that he might preach the new religion to those who were hitherto ignorant of its blessings, and that he might expose, by his own example, the sacred duty of living at peace and practising charity and good will towards all men. Although he encountered the bitter and un-

scrupulous opposition of the Brahmanical priesthood and their powerful and numerous adherents, yet he was never betrayed into any retaliatory acts of cruelty or violence.

At a time when his word was law to an innumerable host of followers, when he possessed unbounded influence over kings and princes who would have willingly led their armies to battle in a crusade against the enemies of the new religion, Sakya always restrained their zeal, and prevented them from indulging in any kind of persecution against either their religious or their political opponents. He persuaded them that the victory was to be gained by moral, and not by physical weapons; and, pointing to the glorious examples which had been set by the illustrious saints of former ages, he succeeded, to a wonderful extent, in weaning his followers from the vices and passions of this life, and in inducing them to direct their efforts, not towards earthly conquests, but towards preparing themselves for that state of eternal happiness which their own good deeds would win for them in a future world.

These noble doctrines set forth in the preaching, and illustrated by the example of so great and good a man, through a period of nearly half a century among a people devoted to hero-worship, and always greatly under the influence of their spiritual advisers, naturally produced a lasting and most beneficial effect on the morals, as well as on the religion, of the age in which he lived.

THE BIRTH, DEATH, AND APOTHEOSIS OF SAKYA SINGHA BUDDHA, THE FOUNDER OF BUDDHISM.

Men began to practise the sacred duties of universal charity, and to regulate their lives by the belief that this world was merely a sphere of probation and preparation for a purer state of existence in the world to come.

Sakya Singha most justly stands pre-eminent among the early benefactors of the human race. It was the great Teacher and Lawgiver of Buddhism who brought about the social and religious reformation, by which his countrymen were freed from the tyranny of the Brahmans, and emancipated from the degrading trammels of caste. It was his learning that dispelled their ignorance, his piety that rescued their creed from the profane absurdities of the grossest polytheism, and it was his humanity which purified their religion from the savage and sanguinary rites by which its worship had been disgraced. The memory of such a reformer deserves ever to be held sacred. His career stands out in noble contrast to that of Mahomet. Where Mahomet appealed to the passions, Sakya appealed to the reason; where Mahomet trusted in the sword, Sakya trusted in the word of truth; while Mahomet won allegiance from his followers by promising them in this world temporal blessings, and in the world to come unlimited sensual enjoyment, Sakya persuaded his disciples to follow in his footsteps by convincing them that virtue was its own reward; and he held out to them no other incentive to lead a holy life than the prospect of an immortality of peace in the world to come.

It reflects the greatest credit on the age in which Sakya lived that his piety and talents should have been so generally appreciated, and that the doctrines which he taught should have met with such general acceptance.

The various rival sects who united themselves into one powerful party under his leadership might have marched to victory behind the banners of some successful warrior, or some ambitious and sensual fanatic, if they had been anxious only for temporal glory, or inflamed merely by the desire of triumphing over their opponents.

With a moderation, however, which would do honour to the nineteenth century, their zeal for the cause of truth and wisdom led them to choose a sage, and not a soldier, for their leader; and to select as the head and hero of the new religion, not a military chieftain, but a peaceful, a pious, and a learned ascetic.

The records of the early history of India are very imperfect, and but little is therefore accurately known of the progress of Buddhism after the death of Sakya Singha.

Ajata Satra, who was on the throne of Magadha at the time of Sakya's death, died B.C. 519. At this period Buddhism had not extended beyond Bahar Proper and the provinces occupying the valley of the Ganges. A long line of Buddhist monarchs succeeded him on the throne of Bahar, and during its continuance the Buddhist religion gradually but steadily spread in all directions. It became esta-

blished, more or less, as the dominant faith throughout the length and breadth of the Indian Continent, extending southwards into the Dakhan, and northwards into the Panjab.

Sixteenth in lineal descent from Ajata Satra was Chandra Gupta, who ascended the throne of Bahar B.C. 325, and who has been identified by Sir W. Jones as the Sandracottus of classical history, who, at the head of a national insurrection, expelled from the Panjab all the Greek troops and colonists who had been established there by Alexander the Great, and placed himself on the throne of the "Country of the Five Rivers."

This expulsion of the Greeks from the Panjab took place B.C. 316, or some years after the death of Alexander, which had occurred B.C. 323.

The conquest of the Panjab was speedily followed by the conquest of the whole of Northern India, and when Chandra Gupta died, B.C. 291, having been the means of introducing Buddhism through the greater part of his newly acquired dominions, he bequeathed to his son and successor, Vindusara, the whole of these vast possessions.

Vindusara died, and was succeeded by his son Asoka, B.C. 263. Asoka was not only the most powerful monarch, but he was the most zealous and successful promoter of Buddhism that India ever produced.

After reducing to subjection various rebellious provinces, and extending his conquests into the moun-

tainous regions of Nipal, he established his undisputed rule over the whole of the northern continent of India, over a kingdom extending from Kashmir to the Dakhan, and from Pishawar to the Bay of Bengal. The capital of this immense kingdom was Pataliputra or Palibothra, which is believed to have been situated immediately opposite the junction of the Gandak with the Ganges, on the site of the present city of Patna.

Having consolidated his power and provided for the temporal government of his subjects, Asoka turned his attention to their spiritual wants. He redistributed among the principal cities of India the relics of Sakya Singha, which had been collected by Kasyapa a few years after his death, and had been deposited under one large temple at Rajagriha.

Over these relics, to perpetuate the memory of the Great Lawgiver of Buddhism, and in numerous other places which were famous in Buddhist story, he raised temples sacred to Adi Buddha, or the Supreme Deity of the Universe.

To each of these temples he attached either a monastery or convent for the accommodation of Buddhist monks or nuns, whose privilege and duty it was to keep the sacred edifices in repair, as well as to superintend the celebration of the festivals and perform the rites of worship enjoined in the scriptures of the Buddhist Church.

Anxious that the principles of religion should be diffused as widely as possible, he promulgated, for the general guidance and information of his subjects, a

number of edicts or ordinances, settng forth in concise language the most important doctrines and laws of the Buddhist faith. For the benefit of posterity, as well as to give them a durable character, these edicts were engraved on rocks, as well as on the sides and bases of numerous lofty stone columns, which he caused to be erected for this purpose in various parts of India.

After a lapse of more than two thousand years, many of these pillars are still standing uninjured, and many of the inscriptions upon them, as well as those which were engraved upon the unhewn rocks, are still clearly legible. These inscriptions not only afford invaluable assistance to the antiquarian in elucidating the early history of India, but they give a noble testimony to the piety, the learning, and the liberality of Asoka. Not content with having established Buddhism as the dominant faith throughout the whole of his own dominions, Asoka despatched missions into foreign countries to disseminate far and wide the principles of true religion. Having devoted his children—Mahendra his son, and Sanghamitra his daughter—to a religious life, he had them initiated, while quite young, into the duties of their sacred calling; and on their arriving at maturity, he sent them to Ceylon, where their pious exertions were rewarded by the conversion to the faith of Buddha of the great mass of the inhabitants of the island. He sent missionaries also to Kabul and to the country about Peshawar, to Sind and the country of the

Mahrattas, to Nipal, to Bhotan, as well as to Assam, and into the kingdoms of Ava and Siam.

By means of these missionaries—one of the most distinguished of whom was Kasyapa—Buddhism was introduced direct from Hindustan into all the adjacent districts of the Himalaya mountains. It rapidly spread throughout their entire extent, and became the national faith of the various tribes on both sides of the eternal snows, from the valley of Kashmir as far eastward as the banks of the Brahmaputra river.

On the death of Asoka, B.C. 222, at the advanced age of eighty-two, his dominions were divided among his sons. Although the vast empire which he had founded was thus partly dismembered, yet the sovereigns who succeeded him on the throne were, with few exceptions, warm supporters of the religion of Buddha.

Buddhism, therefore, under the fostering care of Asoka's descendants and successors, continued to flourish, and became yearly more and more extensively diffused, and more strongly rooted among the inhabitants of India and the adjacent countries.

About seventy years B.C. the zeal of an eminent teacher named Nagarjuna induced Melinda, King of the Eastern Panjab, to send a mission of five hundred learned monks into Thibet to teach the religion of Buddha to the inhabitants of that country. Although introduced into Thibet at that early period, Buddhism was not generally established as the national religion

of the Thibetans until the seventh century after Christ.

At the very commencement of the Christian era, Buddhism spread into the island of Java. It was introduced into China for the first time, by missionaries direct from India, A.D. 65, but it was not firmly established as the national faith of the Celestial Empire until the commencement of the fourth century, A.D. 310.

As the establishment of Buddhism in China was contemporaneous with its decline in India, its original seat, it appears probable that it was carried to China, not so much by missionaries as by Buddhist exiles, driven from their own country by the persecutions of the Brahmans, who were at that time beginning to recover their long-lost influence and authority in Hindustan.

The decline of Buddhism in India appears to have commenced towards the close of the third, or the beginning of the fourth century of the Christian era. The immediate cause of its downfall was the persevering opposition which it encountered from the Brahmanical Hindus; but this opposition would never have been successful had it not been for the numerous internal corruptions which had gradually crept into the practice of Buddhism, by which the purity of its doctrines was sullied, the stringency of its disciples relaxed, and its power of resistance to its external enemies was in consequence destroyed.

During the eight hundred years which had elapsed

since the death of Sakya Singha great changes had taken place in the system of Buddhism.

During the first century after his death serious differences arose among his followers, which led to the formation of various schools and parties, the members of which ranged themselves under the leadership of some eminent teacher, and called their sect after his name.

As these differences were chiefly on speculative subjects, and did not involve any important principles of practice, their existence contributed to the extension rather than the decay of Buddhism. A spirit of emulation naturally arose between the rival sects which stimulated them to greater exertion in the acquisition of learning and to the more zealous performance of their religious duties.

The adherents of each school were encouraged to proselytize among their neighbours, and to persevere in missionary efforts, in the hope that their converts, by adding to the numbers, would at the same time increase the power and popularity of their party in their Church. In this way, although the existence of these schisms destroyed the unity of their Church, it did not diminish its usefulness, nor weaken its hold upon the respect and affections of the people. Despite all these sectarian and minor differences, Buddhism was as distinguished as ever for its pure and practical morality, and its followers as exemplary for their lives of abstinence and their deeds of piety. As long as this state of watchfulness and activity

endured, Buddhism was in no danger of decay; it rested upon a solid and safe foundation, and was in no danger of being overthrown.

In the course of time, however, while Buddhism had become firmly established through the whole of India, and was rapidly spreading through the adjacent countries—when there were, comparatively speaking, no more rivals to triumph over and no more heathen to convert, then its very prosperity became the cause of its ruin.

The absence of all open opposition betrayed the Buddhist Church into fatal inactivity, and into still more fatal corruption. The strongest inducements to exertion—the hope of party triumph and the excitement of sectarian strife—gradually ceased to influence its supporters.

The pure doctrines of Sakya Singha were forgotten, and their practical morality was no longer observed; discipline was not enforced, poverty and piety ceased to be attractive, men no longer gave all their goods to feed the poor, and the life of the missionary was no longer looked on as a labour of love.

The noble monasteries which had been founded by the piety of Asoka and richly endowed by the munificence of his successors, became known as abodes of luxury, and not as seats of learning; while the monks of former times, who had been devoted to deeds of charity, and had led lives of abstinence and active piety, were succeeded by a race of idle sensualists, who indulged freely in the pleasures of the world.

As a natural consequence of its moral and social degeneracy, Buddhism ceased to be identified with the interest, or even to command the respect, of the people. Its wily and ever-watchful opponents, the Brahmans, took advantage of these symptoms of decay to alienate its followers from a religion which they regarded as heretical, and from its teachers, whom they represented as impostors.

Having lost its influence upon the minds, and its hold on the affections of the people, Buddhism slowly but steadily declined. At the commencement of the fifth century of the Christian era it was in a very languid and degenerate state, although it was still nominally the religion of the majority. The Brahmans were rapidly rising into power, and their temples were attracting a large portion of the wealth which had hitherto been devoted to the worship of Buddha.

During the fifth, sixth, and seventh centuries, as its vitality diminished, Buddhism became less and less able to resist the internal and external enemies who were bent on its destruction, and who were beginning to employ against it the bloody weapons of persecution.

In the eighth century it appears to have made a dying effort at revival, and for a short time the Buddhists were again the most powerful party in Hindustan.

Corruption, however, was now too deeply seated in its doctrines, as well as in its institutions, for this reaction to be otherwise than temporary, and during the ninth century, when an age of religious persecu-

tion had set in, the Buddhist Church succumbed to the attacks of its assailants.

Its monasteries were overthrown, their Church land and revenues confiscated; the fraternities of monks and nuns were dispersed, and the most eminent of its teachers were either murdered or driven into exile. Its temples were broken open in search for the treasure they were believed to contain; and in many instances the sacred buildings, after being thus desecrated, were wholly or in part destroyed by fire.

The foundations of the Buddhist Church had been already undermined in every direction, and when the last vigorous assaults were directed against it, the tottering edifice fell to rise no more. The final catastrophe was brought about in the ninth century by Sankara Acharya, a bigoted Brahman, who, not content with refuting their doctrines, destroying their literature, burning most of their finest temples, and putting their priests and sages to the sword, induced a furious persecution against all persons, of every age and rank, and of either sex, who professed or protected the religion of Buddha.

Those who were fortunate enough to escape with their lives were driven into the adjacent tracts of the Himalaya; and from that period Buddhism, as a national creed, was for ever suppressed in the plains of India.

The mountain countries lying between China and India afforded a secure asylum to the victims of religious persecution. In Nipal, Bhotan, and Thibet the

Buddhist religion was, from the first, cordially received and zealously supported; and although Sankara, in pursuit of the fugitives from Hindustan, penetrated into the Valley of Nipal, and inflicted the greatest injury on the sacred literature and architecture of the Niwars, yet he was unable to overthrow their religion.

A thousand years have now elapsed since Sankara perished in Thibet in the vain attempt to destroy the worship of Buddha; but Buddhism has triumphed over all his persecution, and, in those mountain regions, has continued to be the national faith until the present day.

Besides being more or less prevalent through the whole length of the Himalayan mountains, Buddhism is now the established religion in Ceylon, in Burmah, in Siam, in China, and the greater portion of Chinese and Russian Tartary.

If the populations of these countries be calculated, it will be found that now, in the middle of the nineteenth century, the religion of Buddha is still professed by a larger portion of the human race than has ever before been brought to agree in the belief of any other creed whatever, either in ancient or modern times.

CHAPTER IV.

BUDDHISM IN NIPAL.

BUDDHISM appears to have been introduced into Nipal in the course of the sixth century B.C., either during the lifetime or shortly after the death of Sakya Singha.

The traditions of the Niwars represent that Sakya in person visited Nipal; that he found the new doctrines he had been teaching in Hindustan already prevalent in the Valley; that he gave to the Niwars a perfect code of laws by which to regulate their practice and their faith; and that on his departure he left behind him a number of his followers, by whose exertions chiefly Buddhism was disseminated through the neighbouring districts.

Even if Sakya himself, in the course of his extensive wanderings, never actually made a pilgrimage to the sacred Valley, it is highly probable that some of

his disciples visited a country so near to the chief scenes of their master's labours; and we may therefore fairly date the establishment of Buddhism in Nipal as a national religion from the era of Sakya Singha, that is, from the middle of the sixth century B.C.

Local tradition also says that Asoka, King of Magadha or modern Bahar, made a pilgrimage to Nipal during the third century B.C. in order to visit the celebrated shrine of Gayeshari at Pashpatti, and to worship at the not less sacred and celebrated temple of Adi Buddha at Sambhunath. That monarch has the credit of having on this occasion founded the city of Patan, and of having built the large mound-temples and monasteries which are still existing on the four sides of that city, and which are regarded by the Niwars with affection as monuments of Asoka's piety and munificence. The Niwar name of that city is Lalita-Patan; it is probably a corruption of Pataliputra, the capital of Asoka's kingdom, in Hindustan. The nearness of Nipal to the capital of Asoka's kingdom, Pataliputra or the modern Patan, gives this story an air of great probability.

It may be uncertain whether Asoka in person did or did not visit the Valley of Nipal; but existing historical records prove that he sent several Buddhist missionaries into various parts of the Himalayas; and it is very unlikely that these holy men should have left unvisited a country sanctified by so many Buddhist associations, and so accessible that its mountains

were clearly visible from many parts of their master's dominions.

The belief that either Asoka himself, or else some of his missionaries, visited the Valley for religious purposes, is strongly confirmed by the fact that several of the most ancient mound-temples now existing in Nipal have been, from time immemorial, attributed to Asoka as their founder.

Assuming that these mound-temples—six of which are still standing in and around the city of Patan, while one still survives in the ancient city of Kirtipur—really were built, as tradition relates, during the reign of Asoka, we may then consider their erection at that period as a sure proof that in the middle of the third century B.C., Buddhism was not only known in Nipal, but that it was in a highly flourishing condition.

For in heathen, equally as in Christian countries, the building of temples and churches is an effect and not a cause; it follows, but never precedes, the prevalence of the religion in whose honour the sacred edifices are erected.

The Buddhism thus introduced directly into Nipal from Hindustan, and which during the interval between the third and the sixth centuries B.C. had become so firmly rooted among the Niwars that it has continued to be their national faith until the present day, was in all essential respects the very same religion which had been taught by Sakya Singha in the plains of India.

During the lapse, however, of more than two thousand years, in descending from ancient to modern times, Buddhism in Nipal has sadly degenerated from the high standard of doctrine and of discipline which was established by the Primitive Buddhist Church in the early ages of its history. Theoretically the religion is unchanged. The Buddhist scriptures now extant in Nipal, and which are still looked to as the only inspired authority on all matters of faith, propound the same orthodox doctrines as were preached by Sakya between two thousand and three thousand years ago; but the Church itself has become corrupt, its discipline is totally destroyed, and its social practices at the present day are in direct defiance both of the letter and of the spirit of Buddhist law. Its monastic institutions, with their fraternities of learned and pious monks, have long since disappeared; the priesthood has become hereditary in certain families, and the system of caste, which was denounced by Sakya and the early Church as utterly repugnant to their ideas of social equality, has been borrowed from the Hindus, and is now recognised as binding by all classes of Buddhists in the country.

The reign of Buddhism is now over in Nipal. Though still nominally the national faith of the majority of the Niwars, yet it is slowly but steadily being supplanted by Hinduism, and before another century shall have passed away, the religion of Buddha, as the creed of the Niwars, will have died a natural death, from the effects of its own internal corruption and decay.

In order thoroughly to understand the changes which have taken place in Buddhism, it is necessary to refer briefly to the origin and early history of the Niwars as a peculiar race of people. By knowing the sources whence the Niwars as a nation derived the origin of their race, and with their race acquired their religion, it is more easy to understand the peculiarities of the Buddhism which they profess, and to judge of the social influence which it has exercised upon them.

The race of the Niwars is a mixed race, derived from Indian or Thibetan stocks, and their religion naturally presents a corresponding mixture of the Indian and Thibetan creeds. The predominance of the Thibetan over the Indian stock in the composition of their blood, is as evident in the religion of the Niwars as it is in their language, their characters, and their physical appearance.

The pure Buddhism which they originally inherited from their Thibetan ancestors is still the basis of their national faith, but it has been very much modified by the adoption or retention of many Hindu doctrines and practices derived from the natives of Hindustan, with whom those Thibetan ancestors intermarried.

It is only by remembering that this mixture of Hindu with Buddhist principles became almost a necessary feature of their religion, in consequence of the blending of Indian with Thibetan blood in the formation of their race, that it is possible to account for

the numerous anomalies which are so constantly met with in the practice of Buddhism in Nipal, and for the existence among the Buddhist Niwars, from time immemorial, of customs which are in direct defiance of the letter and the spirit of their own scriptures.

There is every reason to believe that the earliest or aboriginal inhabitants of the Valley of Nipal, and of the country lying between it and the Himalayan snows, were of Chinese or Thibetan origin. They were genuine Buddhists, having inherited their religion from Manjusri, the Buddhist Patriarch, who introduced it into Nipal from Thibet. The distinctions of caste were unknown among this simple people, and society was merely divided into the monastic and secular orders. The monastic order, collectively called Banhras, were divided into four classes, who differed from each other only in the relative degree or amount of asceticism which they respectively practised. The secular orders devoted themselves to various trades and occupations, which gradually became hereditary in their families. In the course of time, however, numerous exiles, pilgrims, and adventurers from the plains of Hindustan migrated to Nipal and settled permanently in the sacred valley. These new comers and their descendants intermarried with the original or Thibetan colonists, and this gave rise to a mixed Indo-Thibetan race, from which the Niwars of Nipal are lineally descended. The majority of these emigrants from Hindustan were Buddhists, who had either been driven from the plains by per-

secution, or had voluntarily repaired to Nipal as pilgrims or missionaries. Many, however, of those who visited the Himalayas were Hindus, and it is specially recorded that they belonged to "all four castes" of that religion. Of these Hindu emigrants, many were converted to Buddhism after their arrival in Nipal, but a considerable number of them remained faithful to the Hindu creed, and although they intermarried with the aborigines of the country and became naturalized in the land of their adoption, yet they probably succeeded in proselytizing a portion of the simple inhabitants to their own Brahmanical religion. In this way the original Niwars of Nipal became divided into two classes, professing different religions,—the majority being Buddhists, the minority Hindus.

The Niwar Buddhists and the Niwar Hindus—both being sprung originally from the same common stocks—have always lived together in a state of perfect peace; and the followers of the two rival creeds have never had their social intercourse embittered or disgraced by religious feuds and animosities. This free and friendly intercourse with Hindus has, however, been purchased very dearly, as it has been fatal to the purity of the Buddhist faith in Nipal.

With the influx of Hindu blood from Hindustan, there came also much of Hindu custom. The simplicity of Buddhism was corrupted by imbibing many of the practices of the Brahmans.

The distinctions of caste, which were consistently

retained by the Hindu Niwars, were gradually adopted, for the sake of uniformity and the convenience of social intercourse, by the Buddhist Niwars also. The Hindu Niwars have retained until the present day the fourfold division of classes into Brahmans, Chatryas, Vaisyas, and Sudras, but it was utterly opposed to the fundamental principles of their religion for the Buddhist Niwars to adopt this or any other system of caste. The force of example, however, and their constant association with Hindus, led to the gradual introduction of a modified system of caste among the Buddhist Niwars. It has existed from time immemorial, but it has not the sanction of religion, it is opposed to the scriptures, and is based upon popular usage, and on such usage alone.

This universal adoption of caste by the Buddhist Niwars naturally led to the gradual decline of the purely monastic institutions which had hitherto flourished among them. As long as society was divided only into the religious and secular orders, and when the ranks of the Church were open to all who were prepared to take and to keep the necessary vows, monasteries and convents were required for the accommodation of those who abandoned worldly pursuits, and sacrificed their temporal prospects, in order that they might devote themselves exclusively to a holy and religious life.

When, however, the Buddhist community adopted the system of caste, when celibacy on the part of the clergy was no longer necessary, and the sacred calling

of the priests became, like all other occupations, hereditary in certain classes, then monastic institutions became superfluous; and though the existing establishments were maintained, yet they gradually lost their exclusively religious character.

The entire body of Banhras—by whom alone they were inhabited, and who had hitherto as monks been devoted to a life of greater or less asceticism—secularised, and, like their secular neighbours, entered into worldly pursuits, and adopted callings which gradually became hereditary in their families.

Although the Banhras abandoned the ascetic habits, yet they took good care not to denounce any of the privileges attached to a monastic life. They retained exclusive possession of the numerous monasteries which were scattered through the country, and they established in them a right of residence in perpetuity for themselves and their descendants. They continued to shave their heads, and made tonsure of the head a mark of distinction between themselves and all other classes of society. The Banhras assumed, in fact, and the community granted to them, a position of social and religious superiority over all other Buddhists very similar to that which Brahmans hold over all other Hindus.

In this way the duties and the privileges of the priesthood became strictly hereditary among the Banhras, who reserved to their own order an exclusive monopoly of supplying priests to the rest of the community. The monastic establishments in which

they congregated together, and which had been for ages devoted exclusively to purposes of religion, degenerated into little better than mere guilds or halls, occupied by certain privileged families, who practised particular hereditary trades, and enjoyed a monopoly of peculiar social and religious advantages.

With the decay of monastic institutions, the character and social position of the priest became completely altered. Under the old system every Banhra was a monk and an ascetic, but when by the introduction of caste their calling and their privileges became hereditary, those only of the Banhras adopted a religious life who felt themselves specially qualified for the performance of its duties. The rest of the class applied themselves to secular pursuits, but they, as well as the priests, continued to reside within the walls of the monasteries.

The priest himself, no longer bound to celibacy and asceticism, became a man of the world, and connected himself with the rest of society by the closest of domestic ties.

His family resided with him, the monasteries became peopled by women and children, and their gloomy galleries, where in former days the monks had passed their time in prayer and fasting, were partitioned off into rooms which served as dwellings for the families of the numerous Banhras—lay as well as clerical—who were attached to the institution.

These important innovations in the practice of Buddhism—the adoption of the system of caste, the

establishment of the hereditary priesthood, and the misuse of monastic institutions—were introduced gradually but universally among the Buddhist Niwars.

They constitute the principal differences between the existing Buddhism of Nipal and that religion as described in the Buddhist scriptures, and still practised in Thibet, Ceylon, and other Buddhist countries.

They were heresies of a social rather than of a purely religious character, but they prepared the way for a general laxity in matters of doctrine, corresponding to that which prevailed in matters of practice.

Buddhists, whose sympathy with their Hindu countrymen was so decided as to induce them to violate the first principles of their own scriptures in matters of the very highest social importance, were not likely to be very scrupulous in maintaining their orthodoxy in the speculative subject of their religious belief.

The zeal by which the first fathers of the Buddhist faith had been distinguished, was succeeded by a general feeling of apathy and indifference on the part of its modern professors in Nipal. This decline in the purity of Buddhism among the Niwars was shown not by their repudiating any of its essential doctrines, but by their not acting up to them.

They exhibited a rapidly increasing tendency to incorporate with their own creed many parts of the complicated mythology and traditions of the Hindus. Buddhism in Nipal lost much of the chaste and simple character for which it had been remarkable in the

early ages of the Church. It was corrupted and its vitality destroyed by its alliance with the system, and its adoption of the practices, of the Brahmans. Hindu shrines came to be erected within the precincts of Buddhist monasteries, and Buddhist temples were decorated with figures of Hindu deities, Hindu saints, and Hindu symbols, which were never recognised as objects of worship by Sakya Singha, or any other of the great apostles of Buddhism in Hindustan.

The most remarkable example of the corruption which has occurred in genuine Buddhism, is afforded by the general adoption among the Buddhist Niwars of a comparatively modern system, based upon the worst parts of Sivaism, and called "Tantrika." This "Tantrika" system is chiefly remarkable for the secrecy with which everything connected with it is veiled from the eyes of all but the initiated, for its unhallowed union with the mystic arts of dæmonology and witchcraft, for the gross orgies which attend the celebration of its rites, and for the disgusting obscenity of the drawings and sculptures by which its legends and traditions are illustrated.

Vajra Suhna Buddha is the head and hero of this system; he is a favourite divinity with the Banhras, who assign him rank as the sixth and last of the great Celestial Buddhas. He is not, however, recognised as of divine origin in any of the orthodox scriptures, nor is there any scriptural sanction for the existence of the "Tantrika" system. It is a mere diseased excresence, borrowed from the Hindus, and

grafted upon Buddhism, by the most heterodox and corrupt of its modern followers.

The Banhras themselves, although they adopt it, are thoroughly ashamed of the Tantrika system. Its existence they cannot deny, but all information concerning it is withheld, and all its details are kept most carefully concealed. Fortunately, in consequence of this secrecy, none of its objectionable designs are ever to be met with publicly figured about Buddhist temples or monasteries.

Its general adoption by the Niwars, and the common worship which is accorded by the Banhras to Najra Suhwa and the crowds of female deities associated with him, are some of the many evidences of the degeneracy and impurity of modern Buddhism in Nipal.

Although these important changes which have taken place in the customs and institutions of Buddhism, and which have already slowly but surely brought about its decline, and which will in no long time effect its fall, have been chiefly caused by the constant association which has always existed between the Buddhist Niwars and their Hindu fellow-countrymen, yet the general adoption of Hindu practices which this intercourse has occasioned has been greatly encouraged by the rulers of Nipal having belonged, from the earliest historical periods, to royal dynasties which professed the Hindu and not the Buddhist faith.

The House of the Barmahs, whose family for ages

ruled over Nipal, and whose dynasty was destroyed in the beginning of the fourteenth century (A.D. 1322), were Hindus of the Chattri caste. They were succeeded by another Hindu race, the Simraun Chattris, who continued on the throne of Nipal until the final extinction of the Niwar dynasty, by the Gorkha conquest of the country in A.D. 1769. Although the Niwar sovereigns of the Simraun-Chattri race were very tolerant to their Buddhist subjects, and very liberal in their support of Buddhist temples and institutions, still, as high-caste and orthodox Hindus, they must have been always anxious to encourage the extension and contribute to the supremacy of their own religion in preference to a faith which they could not but regard as more or less heretical.

The most valuable part of the patronage of the Crown was naturally bestowed on those Niwars whose creed was in accordance with that of the reigning family. The sympathy of the Crown, and of the greater part of the aristocracy, in favour of the Hindus, although it never betrayed them into measures of persecution towards their religious opponents, must have exercised a constant and powerful influence in encouraging the Buddhist Niwars to assimilate themselves as much as possible to their more favoured Hindu fellow-subjects. They adopted their customs, and joined in their social and religious observances, in the hope that, by doing so, they should obtain a fair share of the temporal advantages which were mostly distributed among those divisions of the

Niwars who professed and practised the faith of the Hindus.

Even, therefore, under the dynasty of the mild and tolerant Niwar sovereigns, the strongest motives of self-interest were at work among the Buddhists, to shake their attachment to their own religion and to induce them to unite themselves, by the fusion of their creeds and their customs, with the party of the Hindus, who were then all-powerful in the country.

After the conquest of Nipal by the Gorkhas, these demoralising influences acted upon the Buddhist Niwars with very much greater effect. The bigoted Gorkhas regarded the Buddhism which existed in their newly-acquired possessions as a creed which was, at the same time, too contemptible to be feared, and too heretical to be in any way encouraged. The gross ignorance, however, of the illiterate Gorkhas, and their utter inaptitude for business of every sort, and even for any of the common mechanical handicrafts, compelled them to have recourse in many cases to the services of the industrious and, compared with themselves, the well-educated Niwars.

Such patronage as, from this cause, escaped the grasp of the Gorkha soldiery was bestowed exclusively upon those of the Niwars who were Hindus. The appointments thus given away were chiefly of a fiscal and purely civil character; they were badly paid, but, such as they were, they were objects of ambition to a poor and oppressed people, whose private and public wealth had been plundered, and whose country was

still rough-ridden by an exacting and victorious army. The Gorkhas in the first instance conquered the country by the sword, and to the present day they have maintained their supremacy by the sword and the sword alone. Their conquest of Nipal was a heavy blow and great discouragement to Buddhism. Under the Niwar sovereigns, although a very decided preference had always been shown in favour of the Hindus, yet the Buddhists had come in for a portion of the good things of the State. But under the Gorkhas the Buddhists received nothing and lost everything; their temples were plundered and their Church lands confiscated; no sympathy of any sort was shown to the low-caste heretics; and their only chance of obtaining any favour was by laying aside the little that still remained unchanged of their own peculiar practices and doctrines, and adopting without reserve the creed and customs of the Hindus.

The fatal change was made with too much fidelity. Even had Buddhism at that period been in a state of purity, and had its followers been zealous to maintain its orthodoxy, they would soon have been starved into submission and apostasy.

But, unfortunately, Buddhism had already been, for many generations, gradually sinking into such a state of corruption and decay that its downfall was inevitable, and the blow which it received by the Gorkha conquest of Nipal has only accelerated its ruin.

It is now in the last stage of its existence; it is

rapidly being supplanted by Hinduism; and before the lapse of another century, the religion of Buddha—after enduring for upwards of two thousand years—will, in all probability, be as extinct in Nipal as in the plains of Hindustan.

CHAPTER V.

PRINCIPLES OF BUDDHISM AS LAID DOWN IN THE BUDDHIST SCRIPTURES.

VARIOUS theories as to the nature of the First Great Cause of All, and as to the nature and destiny of the human soul, have been propounded by the early Buddhist teachers; and on these theories various systems of speculative Buddhism have been formed.

It is unnecessary to follow up, or even to enumerate, all the abstruse speculations of the different schools of Buddhist philosophy, each of which, of course, honestly believed that its own peculiar doctrines afforded the only true explanation of the principles laid down in the sacred scriptures of Sakya Singha.

It is quite sufficient to remember that all the systems of Buddhism may be classified under one of two divisions, namely, the *Materialist* or *Atheistic*, and the *Theistic*.

The system of the Materialists is probably the more ancient, and, perhaps, therefore, is the more orthodox; but the Theistic system is that on which the Buddhist religion in Nipal is based, and it is, therefore, for our purposes the more interesting.

We will first briefly state the leading principles of the two systems, and then, after specifying the speculative points in which they agree, and those in which they differ from each other, we will describe the general doctrines of Buddhism as practically recognised alike by Theists and Materialists.

The Materialist or Atheistic systems deny *in toto* the existence of a God, or of any immaterial agent, as the Creator and Ruler of the universe. They contend that matter, and matter alone, has any existence; that it is immortal and indestructible; that it possesses an inherent power of organisation, which power carries it through the never-ending phases of decay and regeneration, without the intervention of any external or immaterial agent.

They maintain that matter possesses not only activity but intelligence; that nothing is the result of *chance*, but that endless varieties and forms of the visible world come into existence, *not* by divine volition, but spontaneously by the creative act inherent in the powers of matter. These powers of matter, as they have existed through all past eternity, so they will continue to endure through all future eternity.

The eternal succession of new forms they hold to be a proof of the eternity of matter; while the in-

finite variety, beauty, and design evinced in the forms of the visible world, they look on as evidences, not of the existence of a designer, who, by his own volition, impressed these characters on the works of his hands, but of the intelligence inherent in the formative powers of matter.

In point of fact, they invest matter with attributes of such infinite sagacity, and so magnify the wisdom and power of *Nature*, that they practically make her a first cause, and so reduce the difference between Materialism and Theism to a nearly nominal one.

As they deny the existence of an active and acting God, although they fully admit and admire the design and intelligence and beauty in the works of *Nature*, so with respect to man, they deny to him the existence of an individual and immortal soul, although they admit his possession of moral and intellectual faculties; but they maintain that these faculties are merely the peculiar properties or powers inherent in the matter of which he is composed.

With regard to man's *future* condition, after death, they hold its happiness or misery will depend on the early or late period at which his spirit is able to escape from that state of constantly-recurring migration, through the different forms of animated nature, which every human being is doomed to undergo for a longer or shorter period.

If he should succeed in escaping from these migrations he attains his heaven, or state of supreme felicity, which consists—not in annihilation, which is

impossible, owing to the eternity of matter; nor in absorption into, or union with, the Supreme Being, for His existence they deny,—but in an eternal state of spiritual repose and intellectual abstraction.

This passive condition is spiritual Buddhahood, and when once reached it will last unchanged for ever; it is the very highest and purest state which the human spirit can attain, and to gain it ought ever to be the object of his ambition.

The leading characteristics of the system of the Materialists appear, therefore, to have been the following:—

1st. The worship of the material powers of Nature, and the denial of the existence of a creating and preserving God.

2nd. The denial of all individuality and immortality of the soul.

3rd. A belief that heaven consists in a vague state of perfect and eternal inactivity; which state they call Buddhahood.

The *Theistic* system of Buddhism—which is that prevalent in Nipal, and which is believed to be that which was finally adopted by Sakya Singha—teaches that one universal, all-powerful, and immaterial Spirit has existed from before the commencement of time, and that it will pervade the universe throughout all eternity. This Spirit is God. He is possessed of supreme power, and is endowed with supreme intelligence, and is, therefore, called *Adi Buddha*. He

remains, has remained, and ever will remain, in a state of perfect repose.

Some of the Theistic schools look on Adi Buddha as the one sole and supreme God, in Himself the First Cause of all, the Creator and the Preserver of the universe.

The majority of the Theistic schools believe that while Adi Buddha represents supreme intelligence, or *Mind*, there is associated with, and forming part of Him, yet at the same time totally distinct from Him, another Being, divine and eternal, who represents *Matter*, and who is the sum of all the active powers of the material universe. This Being or Spirit they call Adi Dharma or Adiprajna.

These two divine Principles or Spirits—symbolic of Mind and Matter—by their union and joint operation form the One Supreme Being, who not only originated the universe, and has since preserved it, but who, by an act of His will, called into being the celestial deities or Buddhas, as well as the lesser Hindu deities, all of whom are looked upon as emanations, more or less directly derived, from this Supreme Intelligence or Adi Buddha.

This Supreme Being is called by the Theists sometimes *Adi Buddha* or the "Supreme Intelligence"; and sometimes *Swayambhu* or the "Self-Existent." He was before all, and is above all; He is not created, but he is the Creator; He is the Preserver and Governor of the universe. All classes of *Theistic* Buddhists believe in the individual existence of the human

soul. They consider that the soul was originally an emanation from Adi Buddha, and that after a longer or shorter period of transmigration in this and other worlds, it will return to Him again and be absorbed into, and united with Him, so as to become part of the Supreme Adi Buddha.

To obtain this union with Adi Buddha is the highest ambition of every pious Theistic Buddhist.

The leading characteristics, therefore, of the Theistic Buddhists are :—

1st. A belief in the existence of one Supreme God, whom they call *Adi Buddha.*

2nd. A belief in the individuality and immortality of the human soul.

3rd. A belief that heaven consists in absorption into or union with this Supreme Adi Buddha.

The differences in doctrine between the Materialists and the Theistic Buddhists are purely *speculative,* if not altogether *nominal.* What the Theists consider as a cause the Materialists consider as an effect. The Theists worship Adi Buddha as the Great First Cause of All. The Materialists practically deify the powers of Matter, and worship them personified as Nature, whom they look on as supreme and call Adi Dharma or Adiprajna. The Theists say that Nature herself (Prajna) is merely the Law (Dharma) of Adi Buddha in eternal operation upon the forms of the visible world. This the Materialists deny; as they maintain that Adi Buddha himself sprang from, and is, therefore, subordinate to, the powers of Nature.

The Theists consider that Adi Buddha produced the Five Celestial Buddhas, by an act of His own volition, and it was by His permission that they ultimately became absorbed in, and identified with, Himself.

The Materialists recognise the existence of these same Celestial Buddhas, and endow them with exactly the same properties and powers, but they believe them to have derived these qualities, as they did their being, not by an act of volition on the part of *any* Supreme Deity, but spontaneously from Nature, of whose material powers they are merely the representatives.

In *practice* also there is little or no difference between the Theists and Materialists, as both sects in common worship the Buddhist Triad — Buddha, Dharma, and Sangha — as the divine symbol and exponent of their faith; but the Materialists look on Dharma, while the Theists look on Buddha, as the First Person of the Trinity. Both sects agree in placing Sangha as the last or inferior member.

As far as it is possible to trace the progress of the human mind in so difficult a subject as religion, and during a period so remote as between two thousand and three thousand years ago, it appears that the early Buddhists passed through the successive phases, first of actual Atheism, and then of Materialism modified by a belief in the almost divine powers of Nature, before they finally arrived at that Theistic faith which is characteristic of Buddhism in Nipal.

When the great schism which resulted in the establishment of the religion of Buddha first took place in Hindustan, it is probable that many of the early reformers, disgusted with the gross polytheism of the Hindus, went at first into the opposite extreme; and embracing infidel and atheistic views, became the founders of the Materialist system of Buddhism. A reaction subsequently occurred. Perceiving that the extravagant quietism of the purely Materialist system deprived it of all vitality, and that the absence of some definite object of adoration weakened its hold upon the affections of its followers, some of the Atheistic Buddhists endeavoured to remedy these defects, not by recognising the existence of a Supreme Deity, but by uniting into one Being all the varied attributes which they had hitherto looked upon as inherent in matter. This Being they invested with a sort of personality, and made it an object of divine worship under the title of *Nature.*

Still, however, according to their views this Being was an *effect* and not a *cause* of this combination of divine qualities; and the properties of Nature operated on the other portions of matter which composed the world, without exertion or volition on her part.

This recognition of the divinity of Nature was an advance, but it was merely an advance, in the right direction. The Buddhists had yet to learn that they must look "through nature up to nature's God," and their religion was consequently still wanting in the one thing necessary to ensure lasting success.

Materialism might and did prosper among the cold votaries of Reason, but it gained no permanent hold on the minds of the people, who—in ancient as well as in modern days, in Hindustan as well as in France —require some Being whom they may love as well as worship; whom they may look back to with gratitude as the beneficent Author of their existence, and whom they may look up to with affection as the Spiritual Father with whom they may hope ultimately to be united in heaven.

It was reserved for Sakya Singha, and the pious and learned Buddhists who were contemporary with him, not only to perceive the want but to supply the remedy. They obeyed the voice of *Faith*, which told them that there *must be* a God, in preference to being seduced by the arguments of *Reason* which dénied this Divine Being's existence. The Theistic system was the natural result of this triumph of Faith over Reason.

Retaining as part of their creed the Materialist doctrines as to the powers of Nature, the Theists incorporated with them a belief in the existence of a Supreme Being.

Regarding Nature as a sort of handmaid to the Almighty, they worshipped the two spirits conjoined in one godhead under the name of Adi Buddha.

By thus modifying their creed to suit the spirit and necessities of the age, the Theists showed themselves to be far in advance of the early reformers; and by associating Adi Buddha with Adi Dharma, or

Nature, instead of worshipping the one to the exclusion of the other, they succeeded in imparting to the cold doctrines of the Materialists that warmth and vitality which are only found in those religions which recognise the existence of a living and eternal God.

These speculative doctrines as to the First Great Cause are embodied in the Buddhist Trinity or Triad, —a most sacred association of Buddhist Divinities,— which is known and universally worshipped, alike by Theists and Materialists, under the name of the "Tri Ratna," and which consists of the Three Persons, Buddha, Dharma, and Sangha. This Trinity is susceptible of various meanings, according to the Theistic or Materialist views of the sects that worship it. All schools and parties alike agree in considering Sangha as the third and last member of the Trinity, and as far inferior to either Buddha or Dharma. The difference between the Theist and Materialist parties is shown in the Person to whom they assign the first place in the Trinity.

The Theists give the first and most important place to Buddha, the Materialists to Dharma. Both parties attach the same *general* meaning to the Three Persons of the Trinity.

Buddha is the representative of Mind, Dharma of Matter; Sangha is the visible world, produced by the union of Mind with Matter. In a lower and more literal sense, in which also both sects agree, Buddha represents Sakya Singha, the mortal founder of the

Buddhist religion; Dharma represents his *Law*, or the scriptures which he gave to mankind; Sangha represents the congregation of the faithful, or the primitive Buddhist Church.

According to both parties, Buddha is regarded as the type of generation, and Dharma as that of productive power. Sangha is the type of *active* creative power, or that spontaneous creation which results necessarily from the union of the first principles of Nature—Buddha and Dharma, or Mind and Matter.

The Theists consider Buddha to be Adi Buddha, the First Cause of All, and they give him accordingly the first place in their Trinity. Dharma they regard as derived from, though by unity coequal with and part of the Supreme Deity, and they accordingly give to her the second place in the Trinity. Sangha the Theists look upon as the product or result of the combination and association of Buddha with Dharma. He represents the active creative power, or immediate cause of creation, and as such is identified with Padma Pani, the fourth Divine Buddhisatwa, and existing Lord of the present universe.

The Materialists assign the first place in their Trinity to *Dharma*, as the Spirit representing Matter, from which everything in heaven or earth originally sprung.

They deify Dharma as a Goddess, under the names of Adi Dharma, Prajna Devi, Dharma Devi, Arga Tara; using any or all of these epithets as synonyms to signify the supreme, self-existent powers of *Nature*,

whom they worship as the universal *Mother*, not only of all mankind, but of all the heavenly deities. All Buddhists are her children, and, therefore, all are brothers.

The Materialists make Buddha subordinate to Dharma, and give him the second place in their Trinity. They look on him as derived from Dharma, springing from her as a son from a parent, and then reacting upon her in some mysterious way, the result of which was the production of the Buddhas and of all other animated beings.

Sangha the Materialists regard as the type of all the forms of visible nature, which are produced by the creative power inherent to matter, and which spontaneously results from the union and association of Dharma with Buddha.

The Materialists, like the Theists, identify Sangha with Padma Pani, but the Theists worship him as the active and direct Creator, while the Materialists regard him only as the type of things created. In this, as in all their speculations on nature and religion, the Theists consider as a *cause* what the Materialists consider an *effect*.

The "Trikon" or Triangle is the common symbol of the Triad, and corresponds in its general meaning to the Linga and Yoni of Shiva. It has a point, or cypher, or small circle in its centre, which is typical of the First Cause, and it represents either Adi Buddha or Adi Prajna, according to the Theistic or Materialist light in which it is regarded.

The Theists hold that from one side of the Triangle Adi Buddha produced Buddha; from a second side Dharma as Buddha's female associate or Sakti; and from the third side sprang Sangha as a Buddhisatwa from the association of the other two.

The Materialists, on the other hand, say that from one side of the Triangle, Adi Prajna, as the First Cause, typified by the central point, produced Buddha, she being in the relation to him of mother to son; from the second side she produced herself or made herself manifest as Dharma; and from the third side, as the result of her association with Buddha, was produced Sangha, as the Buddhisatwa Padma Pani.

The Triangle is regarded as the symbol of the female or productive power, and it is commonly placed on shrines sacred to female deities, as an object of worship, instead of any sculptured figure of the goddess.

It is frequently also figured about various parts of Buddhist temples as an ornament, but it is always regarded as a type either of the Trinity or simply of the productive powers of Nature.

The Triad is also commonly represented by the mystic syllable "AUM," pronounced "OM." The scriptures symbolise the formation and ever-changing powers of Nature by the letters of the alphabet, as being capable of never-ending variety and change, and they ascribe the pre-eminence among these letters to A, U, and M. "A," they say, is the symbol of Buddha; "U," that of Dharma; and "M," that of Sangha;

and as the three persons united form the Trinity, so the three letters united form the mystic and sacred syllable "AUM."

This syllable which with the Buddhists is symbolic of their Triad—Buddha, Dharma, and Sangha—is only one of the many forms which they borrowed from the Hindus, with whom the very same symbol still is and ever has been the type of the Hindu Triad—Brahma, Vishnu, and Mahesa or Shiva.

This same syllable forms the first word in the celebrated Mantra or invocation to Padma Pani, "*Aum mani Padma Hom,*" the exact meaning of which has given rise to much discussion. It appears to have been best rendered by Mr. Hodgson, who translated it thus, "The Triform Godhead" (meaning the active *powers* of the Trinity) "is in him of the Jewel and the Lotus," that is, in Padma Pani, whose peculiar cognizance is the lotus flower, with a jewel or precious stone resting in its centre, and who has always been identified with Sangha, the third person of the Trinity. (See Hodgson, p. 175.)

This Mantra is only one of three addressed to the three persons of the Trinity, and it is probable that the context of the other two Mantras—addressed to Buddha and Dharma—would throw additional light upon this one, which is addressed solely to Sangha. The use of this Mantra or invocation appears to be peculiar to the Buddhists of China and the Himalayan mountains, and it is quite unknown in Ceylon and the Eastern Peninsula. It is in constant use in Nipal,

where Buddhists mutter it over and over again, not only when performing their devotions, but often when employed in their ordinary occupations.

The belief that every human soul originally emanated from, and is therefore part of the Supreme and Divine Spirit, and that every regenerated and purified soul will ultimately be reunited with this Spirit in Heaven, is the foundation of the two most important and characteristic doctrines of the Buddhist religion. These doctrines are, first, that of the "*Transmigration of the soul*"; and, secondly, that of the "*Religious equality of all classes of mankind.*"

The doctrine of the *transmigration of the soul* teaches that before its final absorption into Adi Buddha, every human soul is doomed to pass through a greater or less number of migrations in the bodies of other animated beings.

As the number and character of these transmigrations are believed to depend on the piety or wickedness of each man's earthly career, this doctrine holds out a strong inducement to the Buddhist to lead a life of virtue, as the only means of shortening the length of this future state of degradation.

The sanctity of every form of animal life is another necessary result of the strict application of this doctrine to human affairs; as, in taking the life of any animal, a Buddhist feels that he may be interfering with the destiny of some human soul.

This doctrine of the transmigration of the soul lies at the base of the Buddhist system of religion.

It is the key to the principles by which the daily life of every Buddhist *ought* to be regulated. It leads to the practice of humanity to animals, and as it cannot be lawful to eat that which it is not lawful to kill, it requires entire abstinence from eating all animal flesh.

It conduces to a life of universal peace by forbidding war, murder, and bloodshed of any and every kind. It holds out after death the prospect of a speedy release from suffering to the virtuous, while it promises an eternity of degrading punishment to the wicked.

There is no prescribed limit as to the successive births and deaths through which the soul must pass before it can hope to be reunited with Adi Buddha. Every human being must atone for each life by a proportionate number of future lives, and his soul will not attain to its final rest until through this process of repeated transmigrations the sins of the body have been purified and absolved.

The hope of obtaining a speedy release from the transmigrations and an early union with the Divine Spirit is the strongest motive the Buddhist possesses for preferring good to evil.

The Buddhist scriptures reject every doctrine of mediation, or of judgment in the world to come. They hold that every man is arbiter of his own future destiny; he must rely on his own acts and his own exertions, and not on the mediation or forgiveness of any superior being. If by a life of virtue and asceti-

cism he can shake off the lower transmigrations and win his way to an eternity of rest, he wins his reward for himself and by himself alone—not by the assistance of any divine or immaterial agency.

When, after a longer or shorter period of transmigration, his wearied soul has obtained its final release and has become reunited with the Supreme Being, from whom it originally sprang, the purified saint becomes a "Buddha," and takes his place as such for ever in one of the *thirteen* Buddhist heavens.

Such Buddhas are called "Mortal" Buddhas, although they have shaken off mortality, in consequence of their human or mortal origin, and to distinguish them from the "Divine" Buddhas who have sprung direct from Adi Buddha. These mortal Buddhas are the highest and purest beings in existence, but they must not be mistaken for gods. They are the purified spirits of departed mortals, and these patriarchs of Buddhism bear the same relation to Adi Buddha as the glorified apostles and prophets of the Christian Church hold to the Almighty God of the Christian religion.

These eminent saints are accordingly objects of the highest reverence, but they are not deities, and they are not therefore, strictly speaking, entitled to, although they very commonly receive, divine worship.

The last mortal who has put on immortality, and who has taken his place for ever among the mortal Buddhas, is Sakya Singha—the great lawgiver and founder of the Buddhist religion.

At the hour of death, the wicked are not summoned before any God for judgment, nor are there any measures of mediation by which they can escape the punishment they deserve. They are at once hurried away by their own wickedness to hell—which appears to be a sort of Buddhist purgatory—after passing through which they enter upon an eternity of degrading transmigrations through all the animated forms of visible nature.

The principal sins which Buddhists are especially commanded to avoid are described in the Buddhist scriptures as "Sins of deed," "Sins of word," and "Sins of thought."

"*Sins of deed*"—Kayaka, from *kaya*, the body—comprise:

1st. All destruction of animal life, in every and any form, or under any pretext. By this law the sacrifice of animals or birds for religious worship was prohibited, as was the eating of any kind of animal food.

2nd. Acts of theft and violence—in which latter drunkenness, or drinking any fermented liquor, was included.

3rd. All sexual indulgence in those devoted to a religious life; all illicit indulgence in those *not* bound by vows of celibacy.

"*Sins of word*"—Vachaka, from *vach*, speech—include:

1st. Lying.

2nd. Slander.

3rd. Reviling and abuse of all sorts.

4th. Exciting to quarrels and making mischief.

"*Sins of thought*"—Manasi, from *manas*, the mind —refer to:

1st. Covetousness and envy.

2nd. Malice.

3rd. Infidelity and immorality.

These together constitute the "ten deadly sins," while deeds, words, and thoughts which are directly opposed to them constitute the "cardinal virtues," and form the standard of piety which every Buddhist should endeavour to act up to.

The second great fundamental principle of Buddhism is that of the "*Religious equality of all classes of mankind.*" The Buddhist scriptures teach that with reference to eternity and their chances of reaching heaven, all mankind are by birth on an equal footing. When reduced to practice, this doctrine of religious equality immediately involved the overthrow of the Hindu system of caste, as well as the denial not only of the "*divine right,*" but of the very existence, of any such order as an Hereditary Priesthood.

The system of caste in Hindustan was not altogether abandoned by the early Buddhists until the time of Sakya Singha, in the sixth century B.C.

For many generations previous to that period, Hindus of various castes had continued to secede from the existing Brahmanical Church, and had em-

braced the heretical opinions which became subsequently developed into the system of Buddhism, but without renouncing their national institutions, or giving up association with orthodox Hindus.

This is proved by reference to the earliest Buddhist legends. The Buddhist scriptures state that the seven great mortal Buddhas were men of either the Brahmanical or the Chatrya caste; and the history of these Buddhas, six of whom are believed to have flourished long before Sakya, who was the last of the series, mentions that when they visited Nipal they were accompanied by a host of followers of all four castes of Hindus.

From the era of Sakya Singha, however,—when Buddhism became firmly established as a new religion, — the system of caste was authoritatively denounced as unscriptural and degrading, and it was for ever abandoned by all genuine Buddhists in Hindustan.

According to the strict letter of the law, as laid down in the scriptures, it would appear that all Buddhists were supposed to be ascetics, and, as such, to be socially and religiously equal. In this early stage of Buddhism the only division of classes which were recognised among its followers was that which naturally arose from their different modes of living; some of them leading a solitary life as hermits, while the majority led a cenobitical life as monks. All, however, were alike ascetics, and all were bound by the same vows. Their heads and their beards were

closely shaven; they abstained from animal food and from spirituous drinks; they were bound to celibacy and to avoid all the pleasures of the world; and whether isolated as recluses, or associated together as monks, their whole time was to be spent in religious practices and devotion.

Under such a system *priests* were not required, and no such order, therefore, existed. Each individual was supposed, by his own *unassisted* efforts,—by his own piety, charity, and asceticism,—to be able to do all that was necessary or possible towards securing his own future regeneration. In the monasteries, which rapidly grew up in all directions, the monks lived together on terms of perfect equality. They were presided over by a superior or abbot, one of their own number, who was selected for the office, and who exercised authority over his brethren solely on account of his superior piety and attainments. There were also numerous convents for women, founded in the first instance by Sakya's pupil Ananda, in which the same general rules were observed. Cunningham (p. 60) attributes the early success of Buddhism partly to the politic admission of women to the ranks of the Buddhist community. He justly observes that "even in the East, women have always possessed much secret, though not apparent, influence over mankind. To most of them the words of Buddha preached comfort in this life, and hope in the next. To the young widow, the neglected wife, and the cast-off mistress, the Buddhist teachers afforded an honour-

able career as nuns. Instead of the daily indignities to which they were subjected by grasping relatives, treacherous husbands, and faithless lords, the most miserable of the sex could now share, although in a humble way, with the general respect accorded to all who had taken the vows. The 'Bhikshunis' (or nuns) were indebted to Ananda's intercession with Sakya for the liberty of embracing an ascetic life, and they showed their gratitude by paying their devotions principally to his relics." He adds that "the female ascetic, even though of one hundred years of age, was inferior to a monk, and was bound to pay respect to him, even in the first year of his ordination."

In all these institutions those who were possessed of superior learning were bound to communicate of their wisdom to their less-favoured companions, provided that they were willing to receive their instruction.

The spirit of primitive Buddhism was essentially monastic, and the primitive Buddhists appear to have held a curiously close resemblance to the European monks of the middle ages, rather than to any of the Hindu ministers of religion.

Each man, monk-like, devoted himself chiefly to save his own soul by a life of penance and devotion; and the monks lived together in communities for their own temporal convenience, and not for the spiritual advantage of their followers. In these early times, therefore, there was no division of

society into secular and priestly orders; all were ascetics, and all were supposed to be devoted to a life of religion.

In the course of time, however, it was found to be for the advantage of all that there should be a distinct class of clergy or priests, who should devote themselves to the duties of religion for the benefit of others as well as of themselves, and by so doing should enable the majority to enter into secular pursuits for their own support, and for the support of the Church.

A distinct order of priests gradually detached itself from the rest of the Buddhist community. Its members alone shaved their heads, took and observed the usual vows of celibacy and abstinence, and led a life of strict asceticism. The men congregated together in monasteries as monks, and the women in convents as nuns, and on all occasions of public worship, at the celebration of festivals, or on the performance of religious rites and ceremonies, they alone were privileged to officiate as priests. The sacred order was divided into three classes, which ranked according to their relative attainments, and were distinguished from each other by the peculiar duties which each class was bound to perform.

The first and highest class was that of the *Arhan*, who had no *active* duties.

The second class was that of *Srawaka* (Sanscrit for "a hearer,") whose especial duty was to listen to the reading and expounding of the scriptures, in

order that in time he might be able to read and expound them himself.

The third and lowest class was that of *Bhikshu*, or the mendicant monk, who, with his staff in one hand and his wallet or alms-dish in the other, was expected to collect, and support himself by, the alms of the charitable, and to occupy his leisure in study and meditation. The *Arhans* and *Srawakas* were forbidden to *ask* for alms or money, but they were allowed to accept any charity that was spontaneously offered to them. The *Bhikshus* were permitted to *beg*. No monk of any class was allowed to accept either *gold* or *silver;* their habits being supposed to be simple and self-denying. The very use of the precious metals was prohibited among them. The *Srawakas* supported themselves chiefly by the small presents received as fees from their pupils and audiences, who willingly contributed something for the privilege of attending to their readings of the scriptures. There was no hereditary right to admission into the religious or priestly order. It was open to all classes of the community, and any man might become a monk, and any woman a nun, whose character was good, and who was willing to take and keep the necessary vows. The remainder of the Buddhist community, being thus provided with a distinct and established order of clergy, devoted themselves to secular pursuits; they scattered themselves about the country, or collected together into villages and towns, as best suited their private convenience, and they had recourse to the

monks for assistance or advice only when their religious services as priests were required.

The three orders of monks did not always reside in monasteries, although those buildings were always open to them if they chose to live in them. Most of the *Arhans* led solitary lives as hermits, dwelling in caves or in the recesses of forests, and supporting themselves upon wild fruits and herbs.

The *Srawakas* were the class by whom the monasteries were chiefly occupied; they were usually presided over by an *Arhan*, who, being looked upon as perfect in knowledge himself, was supposed to be able to give perfection in knowledge to others.

The great majority of the *Bhikshus* led a vagrant life, only resorting to the monasteries in times of difficulty or illness.

In this manner the Buddhist community in Hindustan naturally divided itself into the *Monastic* and *Secular* orders, and this, which was the only division of classes recognised by the early Buddhist Church, has continued in force until the present day in China, in Thibet, in Burmah, and in all other Buddhist countries, with the exception of Nipal, where it has long since been supplanted by a modified form of the Hindu system of caste.

Although these two orders were, from their respective duties, habits, and places of abode, perfectly distinct, yet they were socially and religiously on a perfectly equal footing; as any man, of whatever rank in society, either high or low, might become a monk

by taking on himself the vows of a religious life, so, on the other hand, any monk, if he found himself unequal to fulfil these vows, might withdraw from the religious ranks, and fall back again into the secular class without incurring any disgrace, unless he had been expelled from the monastic order for heresy, schism, or any misconduct, in which case his conduct was regarded as disgraceful, and his expulsion as degrading in the highest degree.

The system of Theology taught in the Buddhist scriptures of Nipal is essentially monotheistic, and is based upon a belief in the Divine Supremacy of Adi Buddha, as the sole and self-existent spirit pervading the universe.

In accordance with the quiescent spirit of Buddhism, Adi Buddha is believed ever to be, and ever to have been, in a state of perfect repose. The only active part which he is represented ever to have taken with reference to the universe was the bringing into being, by five separate acts of creation, the five Divine Buddhas, as emanations from Himself. These Buddhas are called "Divine," because they spring direct from Adi Buddha, and they were brought by him into existence merely as instruments through whose agency he might effect the creation of the universe.

The five Divine Buddhas are ranked in the order in which they were created. 1st, Vairochana; 2nd, Akshobya; 3rd, Ratnasambhava; 4th, Amitabha; 5th, Amoghasiddha. They are looked upon as brothers, and in that sense as all holding exactly the

same rank; but Vairochana, as eldest brother, theoretically holds the highest position among them; while Amitabha, the fourth brother,—as father to the Budhisatwa Padma Pani, who is lord of the existing universe,—theoretically receives the greatest amount of worship.

Each of these Buddhas was empowered by Adi Buddha to produce a subordinate being or Buddhisatwa, who stood in relation to the Divine Buddha of son to father, and to whom each Buddha delegated all his divine attributes and powers, and having done so, relapsed, or was reabsorbed into the Great First Cause from which he had originally emanated. They have ever since remained in an eternally quiescent state, and are not believed to take the slightest concern in any mundane affairs. This belief in the merely *spiritual* existence of the Divine Buddhas contributed very greatly to the purity of the Buddhist creed in its primitive and orthodox form. As none of the highest deities were believed ever to have taken any personal interest in the affairs of the universe, it was impossible to attribute to them the possession of human passions, and it became absurd as well as wicked to invent stories of their miraculous interference in the affairs of mankind. In consequence of this restraint upon the invention and imagination of its followers, orthodox Buddhism became remarkable for the entire absence from its scriptures of all those legends of the loves and lusts of its gods, of their quarrels, their victories, and

their supernatural achievements, which distinguish and in too many instances disgrace, the mythology of the Hindus. These Divine Buddhas must not be regarded as distinct or individual deities. They were merely the successive instruments through whom Adi Buddha chose to make manifest his own divine attributes and powers. Except as representatives of these attributes of Adi Buddha, they have no individual existence of their own. They collectively represent, or are typical of,—1st, the different material elements, earth, water, fire, air, and space; 2nd, the five external senses of sight, hearing, smell, taste, and touch; and 3rd, their corresponding objects of sensation, as colours, sounds, odours, tastes, and feelings. They are represented in the five colours of the rainbow: white, blue, yellow, red, and green.

Associated with the five Divine Buddhas are five female divinities, called Buddhasaktis. Each Buddha has a Buddhasakti to himself, and the result of their association was the production or creation of one of the five Divine Buddhisatwas. These female divinities are perfectly inactive, and like their male associates—the Divine Buddhas—appear to have been created merely as the media through whom the creative power was communicated from Adi Buddha to the Buddhisatwas. There are thus five Divine Buddhas and five Divine Buddhisatwas, and each of these Beings is believed to have his own Divine Sakti, or female associate.

The five Divine Buddhas and the five Divine Buddhisatwas, with their respective Saktis, constitute the entire series of the highest or *celestial* Buddhist divinities.

They are all regarded in the scriptures as emanations more or less directly derived from Adi Buddha himself; they are looked upon by the Materialists as personifications of the active and intellectual powers of Nature, while they are worshipped by the Theists as personifications of that Supreme Spirit of whose law Nature is merely the agent and the representative.

In addition to the series of divinities already given, some heterodox Buddhists worship another and sixth Divine Buddha, whom they call Vajra Satwa, and to whom they assign a Sakti and Buddhisatwa. He is not generally recognised by orthodox Buddhists. Those who believe in this series of six instead of five Divine Buddhas consider Vajra Satwa to be typical of a sixth or internal element, which is the *Intellect*, which pervades everything; of a sixth or internal sense, as distinguished from the five external senses, —this sense is the *Mind*, or the power of employing the intellect; and lastly, of the objects on which that sense is employed, namely, the moral laws of the universe, and the perception of right and wrong.

Vajra Satwa is rejected from the list of Divine Buddhas by all orthodox Buddhists. He belongs to and is the chief hero in a secret and mysterious system of modern Buddhism called "Tantrika," which

is chiefly remarkable for its obscenity and for its extensive adoption of many of the most objectionable parts of the Hindu worship of Shiva. This "Tantrika" system forms no part of genuine Buddhism. It is one of the many gross corruptions which, in the days of its decline, have been borrowed from Hinduism, and which have been grafted upon the pure faith of the early Buddhist Church by some of the most degenerate and heterodox of its professors. The Divine Buddhisatwas having been brought into being, by the association of the Buddhas with their Saktis, expressly for the creation and government of the universe, they are looked upon as types of the active and creative powers of Nature.

The work of creation and government has devolved upon them; one by one, in succession, they were appointed as Creators and Governors of the then existing systems of worlds.

Since the beginning of time three of these systems have passed away, and the first three of the Divine Buddhisatwas have been reabsorbed into Adi Buddha, on the dissolution of the systems or universes for the creation and government of which they had been called into being. The present universe is the work of the fourth Divine Buddhisatwa, Padma Pani or Matsyendra-nath, who is the active and real Lord of the existing system of worlds. When the present system shall have run its course and passed away, Padma Pani will be reunited with Adi Buddha, and the office of Creator and Governor of the new world which will

then be brought into existence will devolve upon the fifth Buddhisatwa. At the present time, while Padma Pani is charged with the duty of managing the existing universe, the first, second, third, and fifth Buddhisatwas are united in spirit with Adi Buddha; they take no part, either directly or indirectly, in the affairs of the world, and but little is known or thought of them beyond their names.

The fourth Divine Buddhisatwa—Padma Pani—having assumed the plenary powers delegated to him by his father, the fourth Divine Buddha—Amitabha—who had received them from Adi Buddha, set about the performance of his duties.

In accordance with the quiescent genius of Buddhism, his first object was to relieve himself of the cares and responsibilities necessary to the task of first creating and then governing his own world.

With this object he brought into existence the Hindu Triad, Brahma, Vishnu, and Shiva, and delegated to the members of it respectively the functions of creating, preserving, and destroying. Other deities, as Indra, Ganesha, Hanuman, Garura, Lakshmi, Sarasvati, &c., were also called by him into being. To each and all he assigned certain and peculiar duties; and as a reward for their performance he bestowed on each of them certain rights and privileges. The whole of the active business of the world was distributed among these deities, who have performed hitherto, and will continue to perform until the end of time, their respective duties, under the orders of

Padma Pani, whose servants they are, and to whom they are entirely subordinate, and who exercises over them a general but purely passive superintendence.

As Ruler of the existing system of worlds, and Creator of all the subordinate gods—Brahma, Shiva, &c.—as well as of man himself, the fourth Divine Buddhisatwa, Padma Pani, is looked upon as by far the most practically important of all the celestial deities.

The power and attributes of Adi Buddha are believed to have been delegated to him without reserve, and as he alone exercises unlimited authority over the present world, and all that it contains, controlling the lesser deities at the same time that he extends his protection over mankind, it is natural that, as their ever-present and all-powerful Creator and Governor, he should be to all Buddhists an object of the greatest homage and the most untiring devotion. As the active Author of Creation, and the type of all created beings, he is always identified with "Sangha" —the Third Person of the Buddhist Trinity. As the popular deity, Machendranath, he is the Guardian Angel of the Niwar population in Nipal. His images and shrines abound in and about all Buddhist temples; and under one form or another Padma Pani probably receives a greater amount of worship than all the other Buddhist divinities put together.

The "Mortal" Buddhas, already referred to at page 102, rank after the "Divine" Buddhas and Bud-

dhisatwas, as objects of worship, but they occupy an infinitely lower grade in the scale of divinity. The latter were all of divine origin, having emanated either directly or indirectly from the Supreme Adi Buddha, and having no taint of mortality about them.

The mortal Buddhas, on the other hand, though long since absorbed into and identified with the Supreme Spirit, yet were all originally of mere mortal mould; they were born of human parents; passed their lives on earth; and only ultimately obtained the divine state after being purified by a course of penance and austerity, and after passing through a series of transmigrations in this and other worlds as the only means of throwing off the corruptions and infirmities of the earthly state.

The number of mortals who have won their way to heaven, and now take their place among the mortal Buddhas is said to be enormous, and it is liable to constant increase.

A verse in their scriptures says, "The Buddhas who have been, and will be in future ages, are more numerous than the grains of sand on the banks of the Ganges."

Fortunately, however, even the names of the great majority of this host of Buddhas are unknown; and of those whose names are recorded in their scriptures, and whose images may be met with in Buddhist temples, only the last *seven* are personages of any traditional or historical importance. All the others

are mere myths, in the literature as well as in the religion of Buddhism.

Of these seven, Sakya Singha, the founder of Buddhism, is the only really important character; and he holds even a more prominent rank and position among the mortal Buddhas than Padma Pani does among the celestial deities. Sakya's six predecessors are chiefly of interest as being the heroes of various historical legends connected with Nipal, through whose fabulous obscurity and exaggeration there may still be traced some faint glimmerings of historical truth.

These seven mortal Buddhas form a series, and the members of it rank according to their antiquity or seniority, that is, from the date on which they became absorbed into the Divine Being.

Thus Sakya Singha, though unquestionably superior to all of them in his qualities and attributes and in the greatness and goodness of his life while on earth, ranks as the last of all the Buddhas, not from any implied inferiority on his part, but because he is believed to be the last mortal who won his way to the rank of a "mortal Buddha."

At a long interval after the mortal Buddhas, and holding a rank very much below them, is an extensive and unlimited class of beings, also of mortal origin, who are called "mortal Buddhisatwas." They bear to their respective Buddhas the position, not of son to father, but of pupil to teacher, of disciple to master. These eminent and holy personages, having completed the period of their natural lives, are still working

their way towards, but have not yet achieved, eventual absorption into the Supreme Being. The most distinguished of these mortal Buddhisatwas is Manjusri, who introduced Buddhism into Nipal.

Of the great majority of the mortal Buddhisatwas and their respective Saktis little or nothing is known, and even their names are rarely met with. With the exception of Manjusri, temples are not usually erected in their honour, though their images are frequently placed in subordinate places dedicated to Adi Buddha. The Buddhist calendar of canonised saints is most comprehensive. It recognises many degrees of eminence from those who, like Sakya Singha, have attained perfect Buddhahood, or those who, like Manjusri, have only acquired the rank of Buddhisatwa; and from these again there are countless grades down to those who, having finished their earthly or mortal career, are supposed to be as yet still standing only at the threshold of the lowest heaven.

Below these again come a body of men—some still in the flesh, others comparatively recently removed from it—who, being distinguished by their learning and sanctity, by the purity of their lives and the severity of their asceticism, have claimed for themselves, and from their followers have had conceded to them, a rank and position of holiness little, if at all, less than divine. Such are the "Grand or Divine Lamas" of Thibet, who arrogate to themselves the title of Buddhas, and contend that they are actual "avatars" or incarnations of a perfect Buddha.

Their claim is utterly inconsistent with every principle of pure Buddhism.

The so-called "incarnations" of Sakya and other Buddhas is an incorrect expression, and can only apply to the period prior to their having become absorbed into Adi Buddha; to the time when they, vested perhaps with divine and miraculous powers, were only approaching to a state of Buddhahood, and were occupied in working out their regeneration by good works exhibited in this world. As soon as they became absorbed into Adi Buddha, their union with the Divine Spirit was final and eternal; they became perfect Buddhas, they were "jathagata," or "gone for ever," as the scriptures express it, and they ceased to take any active interest in the universe or in its affairs. It is, therefore, utterly erroneous to imagine that they would, or could, so degrade themselves from their eternal state of absolute repose as to come again as avatars upon the scenes of their former transmigrations.

Until the final state of Buddhahood is attained, it is quite possible for a Buddhisatwa or any other Buddhist saint to be regenerated or born again; and it is probable that on his reappearance in this world he will be possessed, to a certain extent, of supernatural attributes. But the career of a perfect Buddha is closed for ever, and he cannot, under any circumstances, be liable to regeneration. The Divine Lamas of Thibet, therefore, in arrogating to themselves the titles of avatars of Buddha, or forms of Buddha

"regenerate" in this world, claim to be what is inconsistent with the principles laid down in the most sacred scriptures of their own religion.

However absurd it may appear to European notions, there is nothing inconsistent with genuine Buddhism in conceding to the Lamas of Thibet a supernatural origin and the possession of supernatural powers; for there are hosts of deified saints—like Manjusri and others—whom, during the period of their regeneration, Buddhist history has always vested with miraculous powers, and with attributes more or less divine. But however great their powers, and however supernatural their origin, these saints are not, and by the principles of Buddhism they cannot be, Buddhas, although they may fairly hope that at some future period they shall attain that elevated rank.

The Buddhists of Ladak appear to take this, which is the only consistent view of the position of the Thibetan Lamas, for Cunningham ("Bhilsa Topes," p. 68), mentions that they say that "the Grand Lama is only a regenerated Buddhisatwa, who refrains from accepting Buddhahood in order that he may continue to be born again and again for the benefit of mankind." They evidently knew that as soon as he becomes a Buddha he will no longer be able to be regenerated. The Grand Lamas of Thibet are, as both Mr. Hodgson and Major Cunningham concur in saying, in reality eminent Arhans, or members of what was the very highest order in the ancient Buddhist Church; and they have taken ad-

vantage of the ignorance and superstition of the people among whom they dwell to assume a rank to which they are not entitled.

The early Buddhists not only incorporated with their own creed much of the mythology of the Hindus (as explained at p. 80), but they adopted most freely a great part of their chronology and general philosophy. They modified, however, the Hindu doctrines considerably, so as to make them all subordinate to their own peculiar views as to the nature of the Deity and the destiny of the human soul.

According to the Buddhist scriptures the universe consists of a series of mansions which together constitute heaven, earth, and hell. The highest mansion of all, or heaven, is the abode of the Supreme Adi Buddha, and it is called "Agmishtha Bhavana." Below it are thirteen heavens, called the "Buddhisatwas' Bhavanas," into one or other of which the souls of all faithful Buddhists will be received after they have completed their necessary term of transmigration. These heavens were all created by Adi Buddha himself. Below these Buddhist heavens are eighteen others, called collectively "Rupya Vachara," which are subject to Brahma, and to which, after death, his pious followers are translated. Below these are six heavens, called collectively "Kama Vachara," for the followers of Vishnu; and below them again are three more heavens, called collectively "A' Rupya Vachara," for the followers of Shiva.

These forty-one Bhavanas constitute the highest

heavens, and below them come the fixed stars and the planets and various other regions which occupy the space down to the earth, which rests like a boat upon the world of waters.

Beneath the earth are situated the lower or infernal regions, consisting of seven mansions, the first six of which are the abode of Daityas or demons, while the seventh or lowest is called "Naraka," and is divided into eight separate regions, which constitute the hell of sinners.

While the different heavens designed for the reception of the souls of pious Buddhists were the work of Adi Buddha himself, and were situated above all the others, the heavens for the followers of Brahma, Vishnu, and Shiva, as well as the earth, the world of waters, and the lower regions or hell, were all constructed by Manjusri, who is said to have been the architect of the various heavens, at the same time and in the same way that Padma Pani was the creator of all animated nature.

The earth is believed to have been originally uninhabited; and Mr. Hodgson gives a very curious legend, which is current among the Nipalese Buddhists, as to the manner in which it was first peopled. When the earth was quite unoccupied, the inhabitants of one of Brahma's heavens used frequently to pay flying visits to it. These beings—some of whom were male and some female—were in the habit of speedily returning again to their home in the heavens. Their natures were so elevated and

their minds so pure that they were free from all the animal passions; they neither felt hunger, nor were they conscious that they were of opposite sexes.

One day, on alighting upon the earth, Adi Buddha suddenly created in them such a feeling of hunger that they ate some of the earth, which had the taste of almonds, and in consequence of eating it they lost the power of flying back to heaven, and were obliged to remain for ever on earth. They were now driven to eat of the fruits of the earth for sustenance, and by doing so their sexual desires were excited; they associated together, and their union gave rise to mankind.

On the unfortunate occasion of these beings leaving heaven for the last time, Maha Samvat was their leader; and on their being constrained to remain below he was made king of the whole earth.

This legend is evidently based upon a confused idea of the Mosaic history of the origin and fall of mankind, which had been probably derived from the Jesuit missionaries who, several centuries ago, had penetrated into Thibet, whence some of them found their way into Nipal. Though existing in some of their early books, this legend is not to be found in the sacred scriptures.

With respect to the age of the world and the duration of time, the Buddhist notions are most inaccurate and confused. They say that there are seventy-one grand cycles of time, each of which consists of four epochs or "yugas," and each yuga extends over an

indefinite and unknown period. It is not known how many of these seventy-one cycles have already passed away, nor how many still remain to revolve.

At the end of each cycle the world and all within it are destroyed or dissipated by Adi Buddha, who calls a new world into being, and a fresh cycle then commences.

In the age or history of the present world, three out of the four yugas or epochs of which one cycle consists have passed away; we are now in the fourth, or last, known as the Kali Yuga. The first yuga is called Satya Yuga, and is the beginning of time; the second is the Treta Yuga; the third Dwapara Yuga; and the fourth, or last, is Kali Yuga, which will continue to the end of time.

Time would appear to apply to the duration of these yugas or epochs in the history of the existing world; while *Eternity* is applied to the duration of the seventy-one grand cycles or "pralayas."

The mythology and philosophy of the early Buddhists is very fully described in their sacred scriptures.

According to the traditions of the Niwars, quoted by Mr. Hodgson, their Buddhist scriptures originally consisted of eighty-four thousand volumes, the word volume being used in the sense of an aphorism or text. Whatever was said by any of those who afterwards became true Buddhas was looked upon as sacred; and the scriptures are supposed to contain only the words of the true Buddhas, but those of

Buddhisatwas and other eminent saints have been extensively incorporated with them.

Before the time of Sakya Singha the principles of Buddhism were not reduced to writing, but were verbally transmitted from one generation to another. Sakya, perceiving the disadvantages of this system, collected all the sacred sayings and doings of the Buddhas, reduced them to order, and with the aid of Ananda, and some of his other disciples, secured them in a permanent and written form. These works constitute the primitive and sacred scriptures of the Buddhists.

The most important of those which still exist are the nine Dharmas or Puranas, which form a series of narrative or historical works, containing a description of the rites and ceremonies of Buddhism, as well as an account of the lives of all the most distinguished Buddhist saints.

Besides these Dharmas, there are a set of works called collectively "Sutras," which consist of a variety of hymns, prayers, invocations, and religious precepts, which were also collected and arranged by Sakya Singha.

These Dharmas and Sutras, which were given by Sakya to the Buddhist world for their guidance and instruction, constitute the sacred and inspired scriptures, and they form constant objects of worship among all Buddhists.

There are in Nipal, as well as in Thibet, many other works of great antiquity and authenticity, and

many of them are of great value as throwing light upon the doctrines and practice of the early Buddhist Church, but they are not looked upon as of divine origin. They are the works of eminent Lamas, and other holy and learned personages, and have been written at various times; they bear the same relation to the scriptures of Sakya Singha, which the works of the Fathers of the Primitive Church do to the Holy Bible. They are of great interest and value, but are not looked upon as inspired. Mr. Hodgson has clearly proved that the Buddhist scriptures of the Niwars are not of local or Nipalese origin.

They appear to have been composed by the early Buddhist sages of Hindustan, and were, subsequently, brought to Nipal by Buddhist missionaries, probably during the reign of the Great Asoka.

They are all of them in the Sanscrit language, but they are written mostly in the Ranja character; this Ranja being a local or Niwar modification of the Devanagari character.

Of the original mass of the Niwar literature, but a comparatively small portion now remains, and for all that is known concerning it we are indebted to the researches of Mr. Hodgson. The principal portion of it relates to the Buddhist religion.

The great bulk of the Buddhist literature of the Niwars was destroyed, tradition says, by Sankara Acharya in the eighth or ninth century. This Sankara was a famous Brahmanical bigot who waged incessant war against Buddhism and all its professors.

After destroying the worship of Buddha and such of the Buddhist scriptures as still existed in Hindustan, he came to Nipal, where he succeeded in converting to Hinduism one of the Niwar kings of the country, and by his assistance he carried on his work of Buddhist persecution most effectually.

He afterwards went to Thibet, where he had a controversy with the Grand Lama, who finished their angry discussion by transfixing Sankara's shadow on the ground with a knife. Sankara fell upon the knife, which pierced his throat and killed him instantly. The Niwars say that it is in consequence of, and as a reward for, this pious act of the Grand Lama, that the Buddhist religion is more pure and its scriptures more numerous in Thibet than in Nipal. The following list exhibits the most essential principles of genuine Buddhism, as set forth in the scriptures of Sakya Singha, and it also shows the most important laws which all orthodox Buddhists are bound to observe.

1st. A belief in one Supreme Godhead, who is identified with the powers of Nature, and is worshipped as a Triform Deity, or Trinity, consisting of the three persons Buddha, Dharma, and Sangha.

2nd. A belief in the transmigration of the human soul after death, as the only and necessary preparation for its ultimate union with the Supreme Godhead in heaven.

3rd. A belief that a life of piety and abstinence on earth is the only means of shortening the period of transmigration after death.

4th. A belief in the sanctity of every variety of animal life, and in the consequent necessity of adopting constant precaution against even the accidental destruction of life, in any form or under any circumstances.

5th. A belief in the religious equality of all classes of mankind, and an absolute denial of any *hereditary* priesthood.

6th. The entire renunciation of every system of caste and the recognition only of the natural division of society into the religious and the secular orders.

7th. The encouragement of monastic and conventual institutions, the inmates of which were bound to a life of celibacy, penance, and self-denial.

8th. While the Buddhist code of laws—in common with every other code, Christian or Pagan—denounced murder, theft, adultery, sacrilege, lying, and other heinous offences, it also forbad altogether the eating of any animal food, and the drinking of any kind of fermented or intoxicating liquor.

9th. Lastly, Buddhism required from all classes of the community—secular as well as monastic—the scrupulous performance of their religious duties, combined with strict moderation even in their most legitimate indulgences; and it specially enjoined upon its followers, as they valued their eternal happiness, the avoidance of all merely sensual gratifications.

CHAPTER VI.

PRESENT STATE OF BUDDHISM IN NIPAL.

NOTHING has contributed so much to the decline of Buddhism in Nipal as the adoption of caste by the Buddhist Niwars, and the consequent decay of all the monastic institutions of the country. As the present constitution of the Buddhist community is based upon the system of caste, and as the character, duties, and privileges of the priesthood, as well as of all the inferior classes of society, are regulated by its laws, it is necessary to describe this system in detail, in order that the debasing influence which it has exercised upon the Buddhist religion may be understood.

It has been already mentioned that the Hindus form about one-third of the Niwar population, and that they have retained among themselves the

same system of caste as that which has always existed among the Hindus of the plains of India.

Among the Hindu Niwars, accordingly, there exists the fourfold division of classes into Brahmans, Kshatriyas, Vaisyas, and Sudras.

The Buddhist Niwars — constituting about two-thirds of the population—have adopted the same principle, but they have considerably modified its details. They have divided themselves into three distinct classes, which in a great measure correspond with three out of the four of the Hindu castes. Buddhism, however, is very essentially a religion of Peace, and as such, averse to all bloodshed and war. There is among the Buddhists no military class corresponding to the military caste of Kshatriya among the Hindus.

The prejudices of caste, which the Buddhists have imbibed from their Hindu countrymen, have erected as strict a barrier between the different classes into which their community is divided as exists between the corresponding classes among Brahmanical Hindus.

They have even carried their imitation of Hinduism so far as to exclude from the pale of the Buddhist Church, and to stigmatise as "outcastes," those who practise certain hereditary callings which they look on as degrading. At the present time there are no less than eight different trades, carried on by Buddhist Niwars, the followers of which are considered and treated by all other Buddhists as "outcastes." The following are the three primary orders or castes

to one or other of which every Buddhist Niwar belongs.

The first and highest order is that of the "Banhras," or priests, and it corresponds to that of the Brahmans.

The second order is called "Udas," and it is composed of the mercantile and trading classes of the community; it corresponds to the Hindu order of the "Vaisyas."

The third and lowest order is much the most comprehensive; it includes all those who do not belong to either the first or second orders.

It comprises the large class of "jaffus," or agriculturists, as well as all lower classes of Niwars who are employed in domestic service and in the inferior kinds of handicrafts. This order closely corresponds to the Hindu order of "Sudras."

The first two orders—the Banhras and the Udas—include all those of the Niwars who were referred to at Vol. I., p. 180, as constituting the class of orthodox Buddhists. The term must be understood to be strictly comparative, and to be used only as a means of distinguishing these two orders—who still make some pretension to orthodoxy—from the great majority of the Buddhist Niwars, who constitute the third and lowest order, who publicly combine the worship of Shiva, and other Hindu deities, with that of Buddha, and are avowedly heterodox in their practices as well as in their doctrines.

Each of these three orders—the Banhras, the Udas,

and the mixed or lowest order—consists of a certain number of classes or divisions, each of which represents and inherits a certain trade or calling. Many of these hereditary occupations are not sufficiently important or remunerative to afford entire support or subsistence to the members of the crafts who practise them. In such cases, the members of these crafts follow other avocations of a general character, such as agriculture ; but a member of one craft never interferes with or encroaches upon the technical duties and rights of another. Every Niwar—Hindu as well as Buddhist — whatever his present occupation may be, belongs to some hereditary trade or profession, and on certain occasions he must perform the duties which he has inherited, although circumstances may prevent his devoting himself exclusively to his peculiar craft, and may lead him temporarily to follow some other calling.

The first and highest order is that of the Banhras.

The term Banhra is a Niwar corruption of the Sanskrit word *Bandya*, which means a person entitled to reverence (Hodgson, pp. 40 and 74), and was originally applied by the Niwars—as the term *Sramana* was by the Buddhists of Hindustan—to all those who led an ascetic life (Cunningham, p. 63).

The Bandyas or Banhras, during the early ages of Buddhism, were divided into four classes, the first and highest of which was called *Arrhan ;* the second, *Bhikshu ;* the third, *Srawaka ;* and the fourth, *Chailaka.* The difference between the Bhikshu and the

Chailaka was little more than nominal. (Hodgson, p. 75.)

They were all strict ascetics, and differed from each other only in the degree of asceticism which they practised, and in the proficiency which they had attained in the acquisition of divine wisdom. This fourfold division has long been obsolete; it probably disappeared when monastic institutions, and with them ascetic practices, fell into disuse. The names even of three out of these four grades of monks or ascetics are not to be met with except in the scriptures. The name of the class of Bhikshu is still retained; but like all other Banhras, the Bhikshus have secularised, and now practise an hereditary trade as workers in gold and silver.

The Banhras are divided into nine different classes, each of which follows some hereditary calling. Of these classes, the highest is called *Gubhal* or *Gubharju.* Gubharju is an abbreviation for Gurn-bhaju, or Gurn-sahib, and the hereditary profession of its members is that of a priest. The Gubharjus, however, do not, any more than other Banhras, restrict themselves to priestly duties.

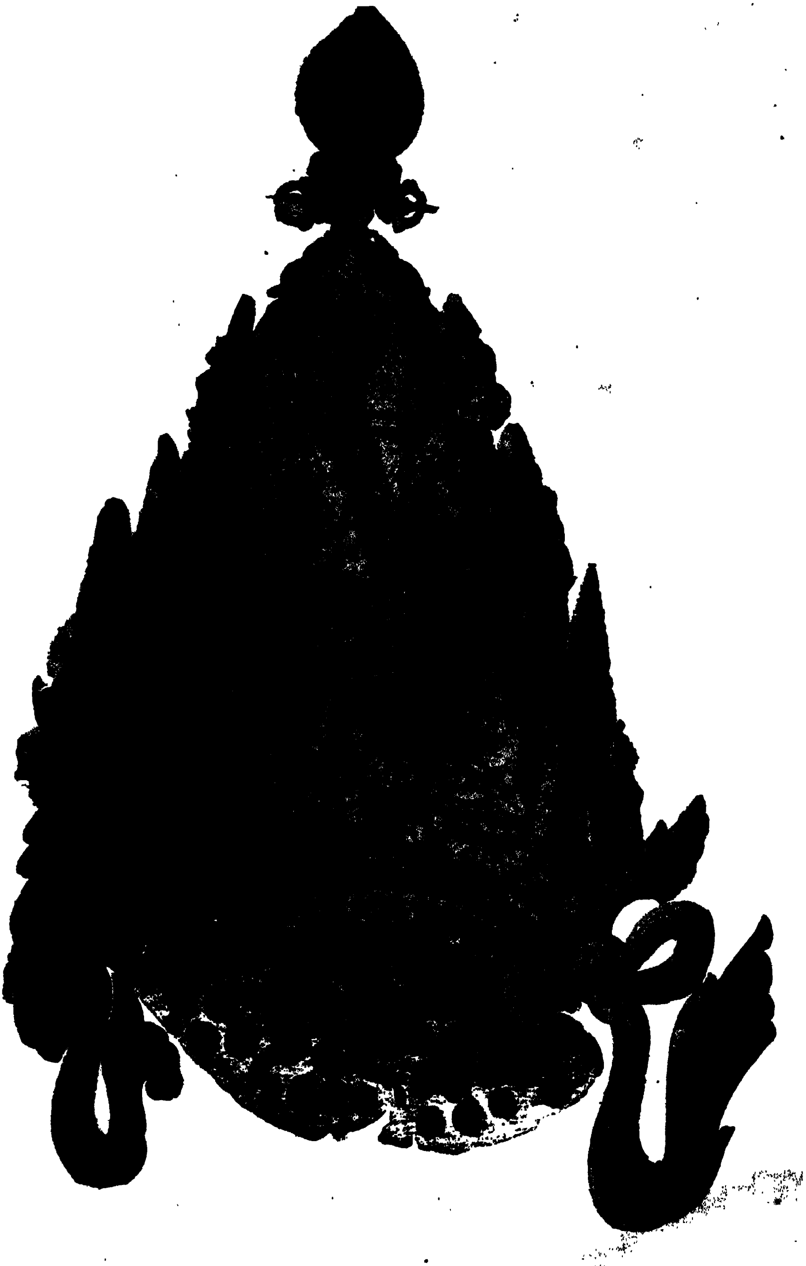
Like most of the Niwars they are poor, and in order to earn their livelihood they follow various pursuits. Some are agriculturists, some masons, many are tailors, many are engaged as coiners in the mint, and many are engaged as mahajans in trading and commercial occupations.

Those only who are sufficiently well educated, and

possess the requisite technical knowledge, act as pandits and as priests; and even these—though they officiate as priests on all occasions when their services are required—spend the greater portion of their time in secular employments.

The higher order of priests belong exclusively to the class of Gubharjus, and the name applied to such a priest is "Vajra Acharya." Vajra Acharya means a teacher of the mysteries of the Vajra, from *Vajra* and *Acharaya,* a teacher.

Every Gubharju, before attaining manhood, is required to be initiated into the duties of a Vajra Acharya, so as to be able to perform the duties of a priest at the ceremony called "Hom," when a burnt offering of ghee and grain is presented to the gods. He is taught the duty when a lad, and until he learns it, he only holds, even in his own family, the rank of Bhikshu. He is eligible for initiation at any time previous to his becoming a father. If from poverty, ignorance, vice, or any other cause, he fails to qualify himself for the sacred office, and a child—either male or female—is born to him, he is then not only ineligible to become a Vajra Acharya, but he and his descendants—from the date of that child's birth—are permanently degraded to the rank of Bhikshu, and they can never, at any future period, recover the spiritual inheritance and social position which they have lost. The usual practice is for the lads to be initiated as Vajra Acharyas about the same time that they are married. Once having been initiated, it is quite



THE MITRE (*mukuta* IN SANSKRIT, *mukkor* IN NEWARI) WORN BY THE VAJRA-ACHARYA,
OR HIGHEST ORDER OF BANHRA PRIEST.

optional with them whether they will in future perform the duties of priest, or devote themselves entirely to secular affairs. It is not often that Gubharjus fail to have their sons duly initiated; but whenever such cases do occur, the penalty of degradation to the rank of Bhikshu is strictly enforced.

Every Vajra Acharya must necessarily be a Gubharju, but all Gubharjus have not qualified themselves to act as Vajra Acharyas. At the present day the Vajra Acharya is the only regular and recognised priest; he alone is qualified to officiate at all sacred and religious ceremonies, at marriages, at rites in honour of the dead, and on all occasions, both public and private, for worship, or merely for festivity, where the presence of a priest officially is required.

On some of these occasions he is assisted, in the inferior part of his duties alone, by men from the other class of Banhras already referred to—the Bhikshus—who are the last existing representation of the grade of monks who bore that name in the days when monastic institutions flourished in Nipal. The hereditary calling of the Bhikshus is that of goldsmiths, but members of their class are allowed to assist in a subordinate capacity, at the different public ceremonies and festivals, as at the Machendra-jatra, for instance, where they perform all such inferior duties as are below the dignity of a Vajra Acharya to attend to.

They wash, clothe, and unclothe the image of the god; they carry the sacred figure when moved from

one place to another; they have charge of the property as well as of the person of the god—of his robes, ornaments, car, &c. &c.—and they have the general superintendence of all the minor details belonging to the various festivals; but they are not priests, and they are looked on, in their official capacity, as mere servants and assistants to the Vajra Acharyas. They are never allowed to encroach upon the duties or privileges of their spiritual superiors, nor to perform any of the higher and more sacred functions of a priest.

A Gubharju by birth—if he neglect to qualify himself for the office of Vajra Acharya—may be degraded to the rank and therewith only be able to perform the duties of a Bhikshu; but a Bhikshu, however wealthy or learned, can never become a Vajra Acharya.

The only persons, not Gubharjus by birth, who can be admitted into the sacred ranks, and are then allowed to perform the duties of a Vajra Acharya, are Brahmans of pure descent. Brahman lads are occasionally, but not often, adopted by the Gubharjus; their spiritual rank is recognised by the Banhras, and they are duly initiated and educated as Vajra Acharyas.

Of the nine classes into which the order of Banhras is divided, members of these two classes alone—the Gubharjus and the Bhikshus—can enter the clerical profession. They perform all the duties and monopolise all the privileges attached to the office of priest.

The remaining seven classes — although genuine

Banhras, and constituting the great majority of the order—are excluded from the service of their temple, and can employ themselves solely in secular occupations. Their hereditary callings are as workers in gold and silver, ornamental work chiefly, which leads to their extensive employment as coiners in the mint; also as workers of brass and iron, especially the images of the gods, and the manufacture of cooking vessels; also as gun-barrel makers and cannon founders, and also as carpenters.

The difference of rank between the Vajra Acharya and the Bhikshu, as well as the difference of profession between these two classes and the rest of the Banhras, is merely of an official character, and exists only on official occasions.

Socially, all nine classes of Banhras are on terms of perfect equality; they eat together and intermarry among each other promiscuously, but they will neither eat nor intermarry with any other Niwars who are not Banhras.

Should any Banhra associate on these terms with an inferior Buddhist, he, *ipso facto*, loses his own caste, and is degraded to that of the party with whom he has allied himself.

The Banhras are distinguished from the rest of the Buddhist community by having their heads closely shaven all over. They do not retain the smallest tress of hair even at the poll of the head, whereas any other Buddhists are permitted to wear their hair according to their own individual fancies.

A great many do not cut their hair at all; but the majority, for coolness and convenience, shave the greater portion of the head, retaining, however, one long tress at the poll, which they wear tied up in a knot at the top of the head.

Tonsure of the head is, of course, adopted only by the men. The Banhra women — like all the Niwar females—pay great attention to their hair, and are as careful of their personal appearance, and as vain of their good looks, as the sex always is in all parts of the world.

There is nothing characteristic in the dress of the Banhras; nor — with the exception of their shorn heads—is there any mark by which they can be distinguished from other Niwars, nor by which priests can be distinguished on ordinary occasions from other Banhras.

At religious ceremonies the priests wear the peculiar robes which, during the monastic ages, were worn by all classes of Banhras alike. These consist of a close-fitting jacket called the "chivara," and of a long skirt or petticoat called the "nivasa," which reaches to the ankles, and which is gathered at the waist intc a number of small plaits or folds. The chivara and nivasa are joined together into one dress at the waist, round which there is wrapped an ordinary "kammarband" or thick-rolled waistband.

This was formerly the national costume of the Niwars, and it is still the common daily dress of the Banhras.

Since the Gorkha conquest, the majority of Niwars have gradually adopted the costume, as they have many of the other habits of the Gorkhas, and, entirely discarding the long loose robes, now wear regular trousers, with a short coat or blouse reaching a little below the hips, and fastened round the waist by a scarf or kammarband. At certain important ceremonies—as at that of the unrobing the figure of Machendranath at the annual festival at Patan—the priest unsleeves the right arm, so as to have that arm and side of the chest bare, in accordance with the habitual custom of the monks of former days.

On these occasions the loose dress hangs down from the uncovered shoulder, something like the jacket of an hussar.

These robes are usually of a dark crimson or cherry colour; but there appears to be no strict rule on the subject, as the choice seems to be left to the priest himself, who sometimes wears a dress of a golden or yellow colour.

There is no difference, either in form or in colour, between the mere robes worn by the Vajra Acharya and those worn by his assistant the Bhikshu. They are distinguished from each other, at the performance of religious ceremonies, by their head-dresses, and by the peculiar symbols and instruments of worship which they carry about with them. The Vajra Acharya, on these official occasions, wears a richly carved copper-gilt mitre (the muk-khatta) on his

head; and holds in his hands, or carries in his waistband, a breviary or book (the poshtak), a vajra or small double-headed ornament made after the model of the copper-gilt thunderbolt of Indra at Sambhunath, and a more or less ornamental bell (the ghanta). Round his neck, and reaching to his waist, he wears a mala, or rosary of beads, or cut glass, one hundred and eight in number, ornamented with occasional coloured stones, and having threaded upon it at one side a small vajra, on the other a small bell. A vajra, prettily worked in coloured stones somewhat into the form of a cross, hangs as a pendant at the end of the rosary.

The Bhikshu wears a coloured cloth cap (called the "udhyan topi"), which has either a small gilt button, or sometimes a small vajra on its top, and a small model of a chait or Buddhist temple on its front. The edge is turned up, and is more or less richly ornamented with brocade and gilt. The Vajra Acharya sometimes — at Banhra-jatras and other not very important ceremonies — wears the udhyan topi; but it is the proper and peculiar head-dress of the Bhikshu, as the mitre is of the superior priest. The Bhikshu also wears a rosary round his neck, but it is generally made of plain and common materials. He holds in his right hand a "khikshari," or mace, which represents the staff of the ancient monks, and in his left hand he carries a brass, open-mouthed vessel, called a "pindra-patra," in which he receives the rice offered to him by the

charitable, and which corresponds to the alms-dish of the mendicant monks of former times.

The head-dresses, gilt ornaments, instruments, &c., are only worn at religious ceremonies; on all other occasions the priests are dressed in the same costume as is generally worn by the rest of the Niwar population.

The different classes of Banhras reside exclusively in the numerous vihars or monasteries which still exist in the neighbourhood of all the principal Buddhist temples in Nipal.

In consequence of the same families having been settled from time immemorial in particular vihars, there has grown up among them a sort of secondary division—quite distinct from that of their hereditary classes—into fraternities or corporations, each of which is associated with that vihar in which are its head-quarters, and each of which has certain local duties, privileges, and rules peculiar to itself and applicable to all who reside in that particular establishment. The Banhras, as a body, are a very quiet, industrious, and well-behaved class of people, but they have quite abandoned not only every trace of the ascetic habits of the ancient monks, of whom they are the representatives, but even the simple rules of life which are prescribed for all classes of Buddhists in the scriptures of Sakya Singha. These scriptures forbid the use, under any pretext, either of animal food or of intoxicating liquors, and in order to encourage habits of moderation they require that every

Buddhist should finish his one daily meal before noon.

The Banhras, however,—priests as well as laymen —disregarding these rules, eat buffaloes' and goats' meat whenever they can afford to purchase it, and they do not even scruple to kill goats and other animals for food, with their own hands; they habitually drink wine and spirits, though they are but rarely guilty of intoxication; and they eat their two meals a day at any hours which may best suit their convenience.

Despite these and many other heterodox practices—by the universal adoption of which the order has long since forfeited all real claim to be regarded as a sacred one—the Banhras are looked up to, and treated by the other classes of the Buddhist community with the same general respect that is paid to Brahmans by all classes of Hindus.

To bestow gifts of charity on the Banhras is as meritorious an act of piety among the Buddhist Niwars as it is with Hindus to feed Brahmans and Fakirs. The Banhras also, it must be admitted, are quite as ready as are the majority of their Brahmanical brethren to profit by the charity and generosity of their piously disposed countrymen.

The second of the three primary orders or castes into which the Buddhist Niwars are divided is called Udas (see p. 133), or the order of "traders"; it is composed chiefly of the mercantile and trading classes, and corresponds to the Hindu order of the Vaisyas.

It consists of seven different classes, the name of the first of which is Udas; and this name has been applied collectively to the whole order from this one class being the most extensive and important in it. The chief part of the foreign trade of the country—especially that with Thibet and China—is in the hands of the Udas.

Each class inherits a particular trade, but the Udas Niwars do not, any more than the Banhras, confine themselves to their hereditary callings.

Their hereditary callings are as mahajans or merchants; as workers in metallic alloys; as stone-masons, making all the stone images of the gods for temples, as well as working in stone for general purposes; as carpenters; as makers of "lotas" and vessels in brass, copper, and zinc; as tile-makers and bakers.

The Udas are nominally orthodox Buddhists, and never publicly worship at purely Hindu temples; nor do they employ Brahman priests to officiate at any of their religious services. The Vajra Acharya is their only recognised spiritual adviser.

Their order ranks next below that of the Banhras, to whom they hold the same relation as, in bygone times, the secular classes of society held to the monastic orders. In fact the Udas are the descendants of the primitive Buddhist laymen, as the Banhras are of the Buddhist monks.

A Banhra may lower himself to join the order of Udas, but an Udas Niwar can never become a Banhra.

The Udas Niwars may let their hair grow according to their fancy; the majority shave the chief part of the head, but retain one long tress as a top-knot at the poll.

The seven classes of Udas eat together and intermarry among each other, but they will not eat or intermarry with the class below them. They will eat from the hands of a Banhra, he being, as a Banhra, their superior; but a Banhra will not eat from their hands. Of course, therefore, there can be no intermarriage between the two orders.

Until of late years the Udas were the most wealthy and influential class among the Buddhist Niwars; but during the last few years their wealth has diminished, and with it their importance.

The third and lowest of the three great divisions of Buddhist Niwars is composed of all the heterodox Buddhists (see p. 133). It is the largest and most comprehensive of the three orders, and includes all those who do not belong to either of the two superior orders of Banhras and Udas.

The heterodox Buddhists constitute the large majority of the Buddhist population, their numbers much exceeding those of the two other orders put together. This, the lowest order, includes all those who follow agriculture as their hereditary calling, as well as those who practise the inferior kinds of handicraft work, or who perform the menial duties of outdoor and domestic servants. It corresponds very closely to the Hindu caste of Sudras.

The heterodox Buddhists avowedly combine the worship of Shiva and the other Hindu deities with that of Buddha; they publicly attend the religious services of purely Hindu temples, and at the celebration of all their important ceremonies—as of marriage, the rites for the dead, &c.—they adopt the forms of the Hindus in conjunction with those of the Buddhist Church, and employ a Brahman priest to assist their own Buddhist Vajra Acharya in the performance of his sacred duties.

These classes of Niwars are, in fact, Buddhists only in name; for although they profess to esteem Buddha before all other divinities, yet their practices belie their professions, and prove that they are steadily abandoning that faith to which they still nominally belong, and are rapidly adopting the more corrupt but more attractive religion of the Hindus.

The order of heterodox Buddhists consists of thirty different classes, each of which inherits a particular calling. The hereditary occupation of six of these classes is connected with land in one way or another; the majority are cultivators of the soil. One class follows the trade of land measurers and surveyors, and another that of potters, or workers of earthenware and clay vessels of all sorts and kinds.

These six classes—all more or less engaged in agricultural pursuits—are grouped together into one division or caste, called "Jaffu," form one class of that name which is more especially employed in the cultivation of the soil, and which, from its numbers and

importance, is the largest and most influential among them. These Jaffu or agricultural Niwars hold rank next below the Udas, and are at the head of all the heterodox Buddhists. In their religious practices and opinions there is no difference between the Jaffus and the other heterodox classes; but socially, they form a distinct division or caste, the members of which eat together and intermarry among each other, but not with any of the other classes who rank below them. The Jaffus are by far the most numerous of all the classes into which the Buddhist community is divided, and they constitute fully one-half of the entire Niwar population.

The remaining twenty-four classes of heterodox Buddhists rank much below the Jaffus, and are engaged in various inferior handicrafts, as artisans, mechanics, and in domestic service. The most important of their trades are the following: painters, dyers, blacksmiths, cutlers, oilmakers, gardeners, small-pox inoculators, barber-surgeons, inferior carpenters, basketmakers, cowherds, woodcutters, porters, and palanquin-bearers.

One class, called "Sarmi," whose hereditary calling is that of extracting oil from mustard and other seeds, is now the wealthiest class of the Niwar community. Its members have encroached upon the calling of their superiors, the Udas, and have made their money by trading as merchants (Mahajans) and Banyas.

These twenty-four heterodox classes only intermarry to a very limited extent; certain trades will inter-

marry with certain others, but not generally among each other.

The heterodox Buddhists, though of much inferior rank to the Banhras and Udas, are yet all "caste" men, and from their hands any Hindu will drink water, or rather he *may* do so if necessary, without forfeiting his own caste.

In all matters, however, of eating, drinking, and intermarrying, the prejudices of caste are daily becoming stronger among all ranks of Buddhists, orthodox as well as heterodox, and are raising barriers between the different orders and classes as strict and as impassable as those which exist between the different castes of regular Brahmanical Hindus.

There are eight additional classes of heterodox Buddhists whose occupations are looked upon as menial and degrading, and whom the rest of the Buddhist community have therefore excluded from the pale of the Church, and whom they regard as "outcastes"; that is, as men from whose hands no Hindu or Buddhist can drink water without forfeiting his own caste.

These outcastes are those engaged in the following occupations: as butchers, certain classes of musicians, charcoal-makers, workers in leather, fish-catchers, sweepers, and washermen. Even these, the lowest classes of all, who are treated as outcastes by Hindus and Buddhists alike, imitate the exclusive system of their superiors, and will not eat or intermarry promiscuously among each other.

The three subjects which are of the greatest interest and importance to every Asiatic, on which it is most difficult to legislate, and with which it is most dangerous to interfere, are—first, his caste; second, his creed; and third, his national and social institutions. Among the Hindus of Nipal as well as among those of Hindustan all these matters come under the jurisdiction of their Brahmanical priesthood; but in the case of the Buddhist Niwars, these subjects are under the control of three separate authorities. Matters concerning caste are decided by the high priest of the Brahmans. Matters of creed are decided by a convocation of Banhras; and all matters connected with their social practices and duties are regulated by an institution called "Gatti."

On all subjects relating to the laws of caste the Buddhist Niwars are under the jurisdiction of the Raj Guru or Brahman high priest of the Gorkhas. There is no recognised Buddhist authority to whom they can refer questions or disputes arising among themselves, as Buddhists, if they involve any infringement of the laws of caste as administered by the Hindus.

The ecclesiastical court (Dharm-Adhikari)—over which the Raj Guru, as the highest religious functionary in the land, presides—takes cognizance of all such cases, whether the accused be Buddhists or Hindus. It comes to a decision in accordance with the laws laid down in the Hindu Shastras, and awards a punishment—either by fine, imprisonment, confisca-

tion of property, or death—in proportion to the nature and heinousness of the offence, and without any reference to the religion of the offender.

The Buddhists have no just ground for complaint that their own scriptures are not consulted, and that they are tried by judges professing a religion different from their own. Having voluntarily adopted the Hindu system of caste, they must of course be amenable to the Hindu laws by which that system is maintained.

Even in disputed questions of a purely religious nature, involving matters of doctrine, orthodoxy, or of religious or ceremonial practice, there is in Nipal no high spiritual functionary to whom the Buddhists can refer for an authoritative judgment.

The Niwars have never formally renounced the spiritual authority of the Thibetan Lamas; and they still look with reverence to Lhassa as the head-quarters of Buddhist orthodoxy and learning. Little or no communication, however, exists on religious subjects between the Buddhists of Nipal and those of Thibet. The Lamas of Lhassa regard the Niwars as but little better than Hindus; and although—for the benefit of the numerous Thibetans who annually visit Nipal for purposes of trade—they contribute to the support of the great temples of Kasha Chait and Sambhunath, situated near Kathmandu, yet they take no interest in the Buddhism of the country, and never interfere in any of the religious affairs of its inhabitants. In fact, the general adoption, by Niwars, of Hindu prac-

tices, and especially of the system of caste, their neglect of the scriptures, and their disuse of monastic institutions, have generally weaned them from all communication with the still orthodox religion of Lhassa, and have effected almost as complete a separation between the Buddhists of Thibet and the Buddhists of Nipal, as the reformation in Europe occasioned between the members of the Protestant and Roman Catholic Churches.

In the absence, therefore, of any spiritual chiefs corresponding to the Grand Lamas of Thibet, the Niwars, in all cases of doubt as to purely religious subjects, are obliged to settle their difficulties as best they can among themselves.

For this purpose a convocation of Vajra Acharyas is assembled, which examines into the merits of the case, consults the most learned Pandits on the subject at issue, and finally comes to a decision in accordance with what they hope and believe to be the meaning of the law as laid down in the Buddhist scriptures. The judgment of such a convocation on disputed matters of religious doctrine or practice is final, as there is no higher authority to whom an appeal against it can be made.

The social practices and observances of the Buddhists in Nipal, as distinguished from their religious doctrines and duties, are regulated by an institution peculiar to the Niwars, and which has existed among them from time immemorial. It is called "Gatti," and, being founded entirely upon the system of caste,

its laws are binding upon the Hindu as well as upon the Buddhist Niwar. By the rules of this Gatti, the relative position and social duties of each class of the community are strictly defined, their privileges are protected, and the maintenance of their national customs and festivities are ensured.

The laws of their Gatti have assigned to every family in each class certain hereditary duties connected with the national festivals, and with the celebration of public ceremonies of a religious character.

On these occasions every household has its peculiar duty, which it owes to the public, and which it is bound to perform under penalty of fine or loss of caste.

The system works very well, and is for the general advantage of the community, as by its means the gratuitous attendance is provided for of all those whose presence is required, and without whose assistance in many cases the religious ceremonies and national festivals could not be properly performed.

According to the rules of the Gatti, the head of each family is expected, at certain times, to give a feast to all the members of his own class or caste.

The different families fulfil this duty by turns, A. giving a feast in one year, B. in another, C. in a third, and so on, according to certain local rules in force among themselves. These feasts are often very expensive, a wealthy man sometimes spending on one of them, which may last perhaps for several consecu-

tive days, not less than one thousand rupees, or even more.

The fulfilment of this duty is often a very heavy tax upon a poor man; but it is not optional with him to comply with it, as, were he to neglect it, he would be disowned by the rest of his own class and would thus practically be outcasted.

Another law of the Gatti requires that, on the death of any Niwar, one male from every other family in his class or caste should attend at the performance of the funeral rites, as well as at the subsequent ceremonies—twelve days later—for the purification of the members of the family of the deceased. This custom is strictly complied with, and in consequence of every family of the class being thus obliged to send a representative, Niwar funerals are almost always followed by large processions of nominal mourners; whereas among the Gorkhas the funeral procession and the incremation of the corpse are attended only by the male members of the deceased's own family, not by those of his caste; except in the case of a wealthy or influential Sardar, where his friends will often attend the funeral either from respect to the memory of the departed, or as a means of paying a compliment to his son and successor.

The Buddhist, as well as the Hindu Niwars, burn, and do not bury, their dead; and every caste has its own burning-ground, where the corpses of its members have been burnt from time immemorial, and which is always situated near the banks of one of the

numerous streams with which the Valley of Nipal is watered.

In the majority of cases violation of any of the laws of Gatti subjects the offender to punishment by fine, the amount of which is determined by a jury of his own class, and varies according to the nature of his offence.

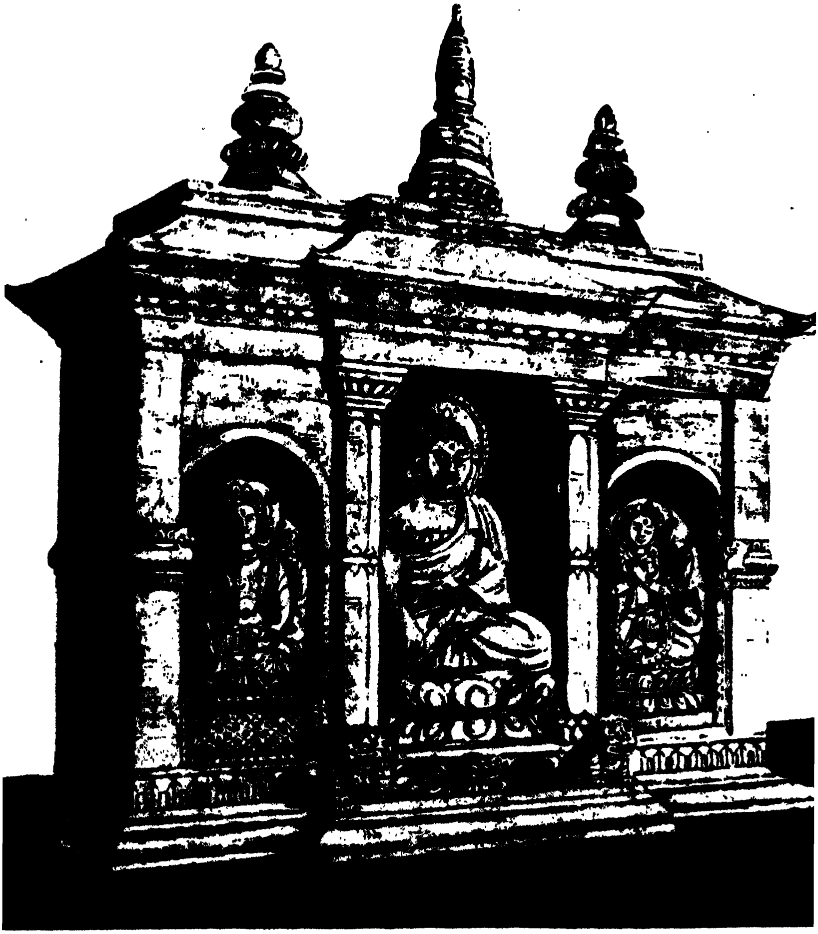
But if a Niwar—Buddhist or Hindu—wilfully omit to fulfil duties of a serious and important kind, so that the community suffers from his neglect, he is sentenced by a general convocation to loss of caste. Loss of caste is the severest punishment society can inflict upon a respectable man, and it is as much dreaded by the Buddhist as by the Hindu Niwars. A man thus degraded is discarded by his family and friends; he is despised by the community in which he lives, and can associate only with the lowest classes of society. When his hour of death arrives, not only will none of his former caste attend his funeral, but should his nearest relative be absent at the time, no one will perform the last rites of humanity for him, and his corpse will be left on the spot where he died, uncared for and unburnt, till it is taken away by the public scavengers and thrown into the fields as a prey to vultures and jackals.

CHAPTER VII.

OBJECTS OF BUDDHIST WORSHIP, MORE OR LESS PECULIAR TO NIPAL.

The highest object of Buddhist worship is the Supreme Being—Adi Buddha, or Adi Prajna—whose attributes were described at p. 90, Vol. II. He is the highest and first of all celestial beings—the Origin and First Cause of All. He is an immaterial essence, a sort of universal soul, and as such is not susceptible of material representation. All the principal Buddhist temples in Nipal are dedicated to Adi Buddha, and His Spirit is believed to pervade and sanctify these edifices; but the person of the Supreme Deity is never represented either in sculpture or in painting.

Homage is paid to Adi Buddha under the form of a flame of fire, which, drawn direct from the rays



THE "TRI-RATNA," OR BUDDHIST TRIAD (BUDDHA. DHARMA, SANGHA)
From the Temple "Chillandeo," at Kirtipur.

of the sun, is regarded as the only legitimate emblem of the Supreme Being, and of the divine light with which He illumines the world.

His all-seeing power is typified in the pair of eyes which are always figured on each of the four sides of the capital or toran of every chaitya. Buddhists say (see Hodgson, p. 67) that "God is light," and as they employ a flame of fire as an emblem of His presence, so they adopt a pair of eyes—these organs being regarded as sources of light—as a type of His omniscience. Although flame and the eyes are both regarded as sources of light, yet they are not employed indifferently as types of the Deity. Flame is an emblem of Addi Buddha Himself, a pair of eyes is merely a type of one of His attributes.

His universal supremacy is acknowledged in the worship which is offered to the First Person of the Trinity, as well as in that which is paid to the Divine Buddhas, through whom His attributes were made manifest to the world.

The "Tri Ratna" or "Trinity" is the most sacred as well as the most common object of worship to Buddhists of all sects in Nipal. The meaning attached to this association of divine beings, and the relative position assigned by the different schools of Materialist and Theistic Buddhists to the three persons of whom it is composed, have been explained, Vol. II., p. 87. It will be sufficient now to describe the form under which the Buddhist Trinity is represented, and the characteristic signs and symbols by

which the figures of its three members may be distinguished from each other.

In Nipal, representations of the Tri Ratna are seen more frequently than any other figures of Buddhist divinities. Not only are large stone sculptures of the Trinity erected at all the principal temples, as distinct objects of public worship; but carvings, reliefs, and paintings of the same subject are to be met with in all directions; over the doorways and in the interiors of private houses, as well as on the walls of temples and vihars, and about the shrines of all the Buddhas and Buddhisatwas.

It is a subject which Buddhists never seem tired of contemplating; for if there be a vacant niche or corner anywhere about a shrine, some design of the Trinity is sure to be put into it.

Sometimes the figures are of colossal proportions, at other times they are represented in a space not exceeding an inch square.

The three persons composing the Trinity—Buddha, Dharma, and Sangha—are usually represented each sitting with the legs crossed, upon the open flower of the lotus. The three figures are placed in a row—the first person of the Trinity being in the centre, and being generally on a larger scale, and raised on a higher level than the other two members.

Sangha, as third and inferior member, always occupies a subordinate or lateral place. Of the two superior members, sometimes Buddha, sometimes Dharma, occupies the post of honour; their position

depending on whether the representation of the Trinity has been constituted in accordance with Theistic or with Materialist views.

The figure of Buddha always represents the Deity, sitting with his left hand open and empty in his lap, while the right hand rests upon the right knee, with the point of the fingers touching the ground, and the back facing forwards.* Buddha is represented either as Akshobya, or Sakya Singha, but usually without their cognisances or supporters. Dharma and Sangha are usually represented each with four hands, while Buddha never has more than two. Dharma's figure is always that of a female, with prominent bosoms; two of her hands are brought together in front of her chest, with the points of the forefingers and thumbs in contact, as in the "Dharmchukhra Mudra" of Vairochana; in a third hand she holds either a lotus-flower or else a book (Pothi) containing the scriptures or law of Buddha; and in her fourth hand she has a "mala" or rosary of beads.

Sangha's figure is always that of a male, and is designed after the form of a Buddhisatwa; he usually has four hands, but sometimes has only two, as in a shrine at the Chillandeo temple at Kirtipur. Two of his hands are in front of his chest, with their palms and fingers joined together and pointing upwards as in the act of prayer; in a third hand is sometimes

* This position of the hands is called the "Dharmsparsa Mudra."

the book of the scriptures, but more frequently a lotus-flower, open, with a jewel upon it; and in the fourth hand is a rosary of beads or precious stones.

There is no rule as to the side of the central figure on which Sangha is placed; sometimes he is on the right hand, sometimes on the left.

In a shrine at the Chillandeo temple, Kirtipur, Sangha is on the right hand of Buddha, who is in the centre; in this case Sangha has only two hands, in each of which is a jewelled lotus; while in the same shrine the figure of Dharma, on the left of Buddha, has four hands, of which two are empty, in the third is a book, and in the fourth a rosary.

In a very carefully sculptured and elaborately ornamented group at Sambhunath, in a large and detached shrine on the north-west side of the temple, Dharma is placed in the centre, with four hands, in two of which she holds the lotus and rosary; Buddha is on her right, and Sangha on her left, also having four hands, in two of which he holds a lotus and a rosary.

From these examples—and they might be multiplied without end—it is clear that there is no fixed rule either as to Sangha's position on the right hand or the left of the central figure; as to the number of hands which are given to Sangha, or to Dharma; nor as to the exact symbol which they hold in their hands.

The only constant rule appears to be that Dharma is always a female, with either two or four hands;

and that in addition to a rosary which she always carries in one hand, she commonly holds either a breviary or book, or else a lotus-flower, in the other.

Sangha, like Dharma, may have either two or four hands, and like her, also, he holds in them one or two of the three symbols—a lotus, a book, or a rosary.

These varieties as to the number of hands given to Dharma and to Sangha, depend chiefly on the orthodoxy of the party by whom the figures were designed. The multiplication of limbs in the figures of their deities is one of the many corruptions which modern Buddhists have adopted from the Hindus. In the simple practice of pure and orthodox Buddhism, its deities are always represented with only the ordinary or natural number of limbs.

After Adi Buddha and the Tri Ratna or Trinity, the most important objects of Buddhist worship are the five (or, according to some, six) Divine Buddhas with their respective Saktis or consorts, and Buddhisatwas.

After the "divine" rank the "mortal" Buddhas with their Saktis and Buddhisatwas, forming an innumerable host, of whom, however, only the last seven—ending with Sakya Singha—possess any practical interest.

After these deities of mortal origin comes a long train of saints, deified mortals, ascetics, and fakirs, &c. &c. These hold an infinitely inferior rank to the regular deities, but they are all of them objects of the greatest reverence, and in some cases—as in

that of Manjusri Buddhisatwa—they actually receive divine worship.

Some of them are believed to be still in the flesh, as the Grand Lamas of Thibet; but the majority of them are eminent saints—like Manjusri—who have shaken off their mortal form, and are supposed to be, at the present time, in various stages of progression towards ultimate absorption into the Supreme Deity.

The general attributes of the divine and mortal Buddhas, their Saktis and Buddhisatwas, with their relation to Adi Buddha and to each other, have already been explained. The following list,* for convenience of reference, gives the order or rank of all the divine, and of the last seven, or only important mortal Buddhas, with the names of their respective Saktis and Buddhisatwas.

—	Divine Buddhas.	Divine Buddhisaktis.	Divine Buddhisatwas.
1st.	Vairochana.	Vajra Dhateshwari.	Samanta Bhadra.
2nd.	Akshobya.	Lochani.	Vajra Pani.
3rd.	Ratnasambhava.	Mamukhi.	Ratna Pani.
4th.	Amitabha.	Pandara.	Padma Pani (Matsyendranath).
5th.	Amoghasiddha.	Tara.	Viswa Pani.
6th.	Vajra Satwa (not generally recognised).	Vajra Satwatmika (not generally recognised).	Ghanta Pani (not generally recognised).

* For representation of Divine Buddhas, Buddhisaktis, and Buddhisatwas, with their appropriate colours, cognizances, and supporters, see Drawing No. 3.

—	Mortal Buddhas.	Mortal Buddhisaktis.	Mortal Buddhisatwas.
1st.	Vipasya.	Vipasyanti.	Mahamati.
2nd.	Sikhi.	Sikhamalini.	Ratnadhara.
3rd.	Vishwabha.	Vishwadhara.	A'kasaganja.
4th.	Kakatsanda.	Kakudvati.	Sakamangala.
5th.	Kanakamuni.	Kanthamalini.	Kanakaraja.
6th.	Kasyapa.	Mahidhara.	Dharmodhara.
7th.	Sakya Singha.	Yasodhara or Vasutara.	Ananda.

Of the eminent saints in the Buddhist calendar who, although they have not yet obtained the rank of Buddha, are objects of divine worship, Manjusri Buddhisatwa, and his two wives, Bardar (Lachmi) and Makseddar (Saraswati), are by far the most distinguished.

Of all the divinities, male and female, enumerated in the above list, four only exercise any real influence on the practice of Buddhism in Nipal. These four deities are:—

1st. The Divine Buddha, Amitabha, the father of Padma Pani.

2nd. The Divine Buddhisatwa, Padma Pani, the Creator of the existing universe.

3rd. The Mortal Buddha, Sakya Singha, the founder of the Buddhist religion.

4th. The Mortal Buddhisatwa, Manjusri, who introduced Buddhism into Nipal.

The other Buddhas and Buddhisatwas, divine and mortal, with their respective Saktis, never receive

their share of worship, because they form a necessary part of the Buddhist system of mythology; but they are not regarded with the same feelings of active interest and devotion which are bestowed upon the four deities whose names are given above.

The Divine Buddhas.

Images of these Buddhas are always placed in niches or shrines round the base of all temples sacred to Adi Buddha, and they are also generally, though not always, placed round temples sacred to the lesser deities, as Sakya Singha and Manjusri.

They are invariably fixed opposite to the four cardinal points, each Buddha being made to face that quarter of the heavens over which he is supposed to preside.

The images of all the Bhuddas very closely resemble each other ; the only difference between them depending on the position in which the hands are held, and on the supporters and cognisances which are figured beneath them.

One description is, therefore, sufficient for all these deities, and it will only require the addition of his characteristic cognisances to be applicable to any one of them.

Every Divine Buddha is always represented in a sitting posture, his seat being the expanded flower of the lotus; he is cross-legged, the right foot crossing over and in front of the left, with the soles of both feet upwards. In all but Vairochana, the left

hand is open, and resting on the lap; it is usually empty, but sometimes it holds a round, shallow, and open-mouthed vessel called a "Pinda Patra," or rice-vessel, (from *pinda*, rice,) which represents the alms-dish, or vessel for collecting food, which in ancient times was carried by all Bhikshus or mendicant monks (see Cunningham, p. 69). The position of the right hand varies in each of the Buddhas, and affords the surest mode by which they may be distinguished from each other.

The head is bare; the hair is not shorn, but is cut rather short, and arranged in very short frizzly curls; these curled locks being regarded—like roundness of the head, blackness of the eye, or archedness of the eyebrow—as "a point of beauty"; on which account merely, and for no other reason, they are always given to figures of Buddha. (Hodgson, p. 67.) These curls are not drawn up into a knot at the crown, but have, instead of a top-knot, a small conical flame rising from the poll of the head, which is symbolic of the sacred light of the Divine Being, and it is called by the same name, Joti.

The ears—otherwise of natural shape—have the lower lobes elongated very considerably, pendent, and perforated each with an oval opening.

The eyebrows are arched, and have a round mark between them, similar to the sect-mark of Hindus.

The eyes are obliquely placed, and are long and half-closed by a full and somewhat pendulous upper lid.

Figures of the Buddhas have no ornaments nor bracelets on their persons; but they generally have a simple rosary of beads (a mala) round their necks. They are dressed in an under-vest, reaching from the breast to the knees, and which is arranged in vertical folds or plaits, and is confined round the loins by a scarf or waistcloth.

The figure is loosely covered with a robe, which envelopes the greater part of the person, but leaves bare and uncovered the feet and hands, and also the right breast, shoulder, and arm, as well as a portion of the right side of the waist, so as to expose a small part of the vertical folds of the under-vest. One end of this loose robe passes under the right arm, and is thrown over the left shoulder, whence it hangs in loose folds, covering the left side, and the left arm to a little below the elbow.

The following are the peculiar characteristics belonging to each individual Buddha, and by noting them, any one of the series may at once be distinguished from the rest of his brethren.

Vairochana, the first and eldest of the Divine Buddhas, is not generally sculptured, nor is it usual for there to be any shrine peculiar to him. Sometimes—as at Chillandeo Temple, Kirtipur—there is a shrine, with an unhewn but still equally sacred stone in it, instead of an image. His proper place is in the centre or relic chamber—in the garbh—where he is supposed to preside over the whole temple and its contents.

When there is a separate shrine or image of Vairochana visible and outside, as at Sambhunath, its place is always on the right hand of the shrine of Akshobya, which faces the west, and the image, therefore, faces a little to the south of east.

Vairochana's colour is white; he holds his two hands, with their palms together, in front of his chest, and with the tips of the thumb and fore-finger of each hand united and pointing to the left shoulder. This is called the "Dharm Chakhra mudra." His supporters, suwarri, or animal on which his image rests, are a pair of dragons or gryphons (singhas).

His cognisance or crest is the chakhra or discus, and it is usually carved or coloured on the slab or open space between his supporters. Vairochana is considered typical of the element of the earth, of the sense of sight, and of the outward objects on which that sense is exercised, namely, colours and forms.

Akshobya, the second Divine Buddha, always faces to the east. His colour is blue; his left hand is in his lap, while the right hand rests upon his right knee, with the tips of the fingers touching the ground, and the back of the hand forwards. This is called the "Bhumisparsa mudra" (from *bhumi*, the earth, and *sparsa* from *sprishna*, to touch). His supporters are elephants, and his crest or cognisance is the vajra, or thunderbolt of Indra. He is typical of the element of water, of the sense of hearing, and of all sounds.

Ratna Sambhava, the third Divine Buddha, always

faces to the south. His colour is yellow; his hands are in the same position as Akshobya's, except that the palm, and not the back of the hand, is forwards. This is called "Bardah mudra." His supporters are horses, and his crest ("chin") is a bunch of three peacock's feathers, tied together like a Prince of Wales' plume. He is typical of the element of fire, of the sense of smell, and of all odours.

Amitabha, the fourth Divine Buddha, always faces to the west. His two hands, open, lie in his lap, one resting on the other. This is the "Dhyan mudra." His colour is red; his supporters a pair of peacocks; and his crest is the open or full-blown flower of the lotus. He is typical of the element of air, the sense of taste, and of all flavours. As the Buddha through whom Padma Pani was brought into existence, Amitabha is regarded with more interest than any of his brothers. His image is usually adorned with a handsome coronet or mitre; his shrine is generally more richly ornamented than the other shrines, and he is himself an object of more frequent worship than the other Buddhas. A Buddhist on repairing to any temple of Adi Buddha, pays his first devotions and presents his choicest offerings to Amitabha, and then afterwards visits in succession—passing from right to left always—the shrines of the other Buddhas.

At the temple of Adi Buddha, called Kasha Chait, at Badhnath, and which was built by Thibetans and not by Niwars, the circumference of the principal mound is surrounded with little niches, each con-

taining an image of Amitabha, and there are no figures or shrines for any of the other Buddhas. This is an exceptional case, and is the only first-class temple in Nipal in which there are not shrines of the other Buddhas opposite the four cardinal points.

Amoghasiddha, the fifth Divine Buddha, always faces to the north; his left hand, open, is in his lap; his right hand is raised in front of his chest, with the fingers and thumb half extended, and with the palm looking forwards. This is the "Awah mudra."

His colour is green, his supporters two figures of Garura, and his crest a double or crossed vajra—a "viswa-vajra." He is typical of the element of space, of the sense of touch, and of all physical perceptions or feelings. A coil of seven serpents is always represented as erect behind his figure, their heads meeting above his head, and forming for it a sort of hood or glory. In front of his shrine there is always a small square basin or opening sunk in the ground, to represent the lake or tank in which his attendant serpents are supposed to reside.

Vajra Satwa, the sixth Divine Buddha, is not recognised as a member of the series of Divine Buddhas in any of the ancient and orthodox Buddhist scriptures. He is, however, regarded and worshipped as such at the present day by the great majority of Buddhists in Nipal.

He is the favourite deity of the "Tantrika" system referred to at p. 80, Vol. II. In this system he is termed "Zogambara," from females being actively associated

with him; and "Digambara," from his being usually represented naked.

The Tantrika Buddhism is chiefly remarkable for its extreme obscenity, for female characters being brought prominently forward in it, for its figures being represented naked, and for their being mostly possessed of a multiplicity of limbs, and sometimes of heads; whereas pure Buddhism in all cases figures its divinities draped, and in most instances represents them with the ordinary or natural complement of members. Vajra Satwa is considered typical of a sixth or an internal element, the intellect; of an internal or sixth sense, the mind; and of all mental perceptions or moral feelings.

His worshippers say that Vajra Satwa is a sort of divine priest, that he performs for all other deities in heaven the same spiritual duties which the Vajra Acharya performs for mankind upon earth.

Vajra Satwa has no proper place or shrine assigned to him in any of the orthodox temples of Adi Buddha, but figures of him are often introduced, especially in more modern buildings, in company with the series of the five Divine Buddhas. He is usually represented sitting cross-legged like the other Divine Buddhas, and holding a vajra in one hand and a bell in the other. He generally has a mitre on his head. In these cases he is not represented naked, but he almost always has more than the proper number of limbs. The sculptures and drawings in which he appears in an objectionable character are fortunately always

kept concealed from the sight of all but the initiated, and even among them the Tantrika worship is always performed in secret. Although perfectly unobjectionable designs of Vajra Satwa are constantly exhibited in public, about temples and other buildings, yet his presence—especially when associated as an equal with the five Divine Buddhas—is always a sign that the Buddhism in which he figures as a god is debased and degenerate. Images of him are usually ornamented in a voluptuous and florid style very much opposed to the pure and simple taste of the early Buddhist sculptors, and they are accompanied by dancers and female attendants, who, even when properly draped, would have been quite inadmissible in any temple of an orthodox character.

In studying Buddhism as it exists at present in Nipal, Vajra Satwa cannot be excluded from its list of deities; but the worship of him, and of the numerous Saktis and female divinities who are associated with him—some of whom are generally introduced in all designs, whether of sculpture, wooden carving, or painting, which are formed in his honour—must be regarded as utterly at variance with the principles and practice of genuine Buddhism, and as affording a painful proof of the heterodoxy and corruption prevalent among modern Buddhists.

The Divine Buddhisaktis.

Each Buddha had a Sakti or consort associated with him, through whom he produced a son or Buddhisatwa.

The Buddhisaktis are collectively typical of the productive powers of Nature. Their shrines are placed round almost all the principal temples to Adi Buddha. There are no shrines to them at the Thibetan temple of Baddhnath ; but there are at Sambhunath, at Chillandeo, at Dandeo, at Kathisambhu, and at the four temples of Asoka at Patan.

Their shrines are always placed at the points intermediate to the cardinal points, and therefore midway between the shrines of their lords the Buddhas.

It is not usual for the shrine to contain any carved image of the goddess ; but in most cases, as at Sambhunath, there is merely a sacred stone, in the centre of which is a triangular opening representing the Trikon or Buddhist Yoni, and which is considered as an emblem of the goddess, and as symbolic of the female or productive powers of nature. Under this triangle the lotus-flower is usually carved.

At the Chillandeo temple at Kirtipur, in each shrine there is a stone image of the goddess.

The Buddhisaktis, when sculptured or painted, are represented in a sitting posture. The left leg is bent and drawn up under the body, the right leg is half bent with the foot advanced, so that the toes touch the ground. Each sits upon the open flower of the lotus. The left hand is raised in front of the middle of the chest; the palm is forwards, the fingers extended, and the tips of the thumb and fore-finger in contact and holding the long stem of a lotus-flower. The right hand, open, with the palm forwards, rests

on the right fore-leg, and like the left one, also holds the stem of a lotus-flower between the tips of the thumb and fore-finger. The stems of the lotus, which they hold in their hands, pass up on each side of them, so that the open flower appears above each shoulder. On these open flowers the peculiar cognisances or crests of the Suktis are placed.

Each wears a petticoat fastened round the loins, which covers both legs and only exposes the feet; and a tight-fitting jacket or boddice, which covers the chest, bosom, and upper arms, but leaves the elbow and lower arms bare. The stomach and waist between the boddice and petticoat are uncovered. Their heads are ornamented with a tiara of jewels; they wear jewelled ear-rings, bracelets, and a variety of necklaces—some of the last of which are long and reach to the waist—and one large mala or garland of flowers passes over the shoulders and reaches to the ground. A light scarf is thrown over the shoulders, and its ends, passing over the knees, rest upon the edge of the lotus-flower on which they are sitting.

Each Sakti has the colour, the crest, and the supporters of the Buddha to whom she belongs. The position of the hands and feet in all of them is the same, and when their figures are sculptured one Sakti can only be distinguished from another by noticing whose crest it is which she exhibits on the lotus-flower in her hand. When they are painted, the colour of the body—being the same as that of their respective lords—will be sufficient to distinguish

one goddess from another. Their supporters are not always represented with them.

Vajra Dhateswari, Sakti or consort of Vairochana. On the lotus which she holds in her left hand rests the chakra or discus, her husband's crest. On the lotus in her right hand is a naked sword, a "karak," with a small streamer of cloth thrown over its point. Her colour is white, and her supporters, when present, are a pair of dragons. She has seven eyes—two in her face, one in her forehead, one in the palm of each hand, and one on the sole of each foot. Hence she is often called "Sapta-Lochani" or "the Seven-Eyed."

Lochani, Sakti to Akshobya. Her colour is blue, her supporters elephants, and on each lotus is an upright vajra.

Mamukhi, Sakti to Ratnasambhava. Her colour is yellow, her supporters are a pair of horses, and on each lotus is a bunch of three peacock's feathers.

Pandara, consort to Amitabha. She is also called "Padmani," from being mother to Padma Pani. Her colour is red, her supporters a pair of peacocks, in each hand is the lotus-flower—her husband's crest. On that in her left hand rests a mala or rosary of beads.

Tara, Sakti to Amoghasiddha. Her colour is green, her supporters two figures of Garura, and on the lotus-flower in her left hand rests her husband's crest, the "viswa-vajra" or double thunderbolt.

The name "Tara," though strictly the name of this

particular goddess, is often applied collectively to any of the Saktis.

Vajrasatwatmika, Sakti to Vajra Satwa.

The Divine Buddhisatwas.

The Divine Buddhisatwas are usually represented standing erect, on the open flower of a lotus, and holding in each hand a long stem of the same plant, on the flower of which is placed the crest of their respective father.

Each is clothed in a robe, which covers the hips and is fastened round the loins, and a long plaited fold of which hangs down in front, and reaches to the ankles. The upper half of the body is uncovered except by a light scarf, which passes over the shoulders, and the ends of which reach almost to the ground.

The hair is cut short, and on the head is a jewelled tiara, from the centre of which, over the forehead, rises a small tablet or shield, on which is carved or painted the sitting figure of that Buddha to whom the Buddhisatwa owes his existence.

By this figure rising from the forehead, as well as by the crests, colours, and supporters which they inherit from their parents, each Buddhisatwa may be identified. Their ears have pendant lobes to which ear-rings are attached, and they wear also bracelets and necklaces.

1st. Samantabhadra, son of Vairochana and Vajra Dhateswari. His colour is white; on the lotus-flower

in each hand rests his father's crest, the "chakhra." In the centre of his tiara is a shield, having on it a figure of Vairochana. His supporters—when present—are dragons.

In the Niwari language he is called "Jan Bahadeo" and is the hero of the lesser festival, called Machendrajatra Chota, which annually occurs in Kathmandu in the month of March.

2nd. Vajra Pani, son of Akshobya and Lochani. In Niwari he is called "Mahenkal Deo." His colour is blue, and on his forehead is a shield, having on it a figure of his father Akshobya.

He differs from the other Buddhisatwas in not holding any lotus in his hands, and in not wearing necklaces, ear-rings, or bracelets. He is also peculiar in having a loose robe thrown over his whole figure; one end of it passes through his left hand, which is raised in front of his breast, and falls over his left shoulder. His right hand is open, and, with the palm forwards, hangs by his side.

Mahenkal, who is regarded by the Buddhists as the son of Akshobya and as identical with Vajra Pani, is worshipped by the Hindus as an incarnation of Shiva. Mahenkal is undoubtedly a form of Shiva or Mahadeo, and as such, is a purely Hindu god; and his name ought never to have been applied by the Banhras to any of their Buddhist deities. The Buddhists have, in fact, appropriated a Hindu god, and their attempt to Buddhify him by identifying him with Vajra Pani is as unjustifiable as is the worship

by the Hindus of the Buddhist saint Manjusri, under the name of the Hindu goddess Saraswati.

3rd. Ratna Pani, son of Ratnasambhava and Mamukhi. His colour is yellow; his supporters, a pair of horses; in each hand he holds by the stem a lotus-flower, on which rests a bunch of peacock's feathers; the figure of his sire is on his forehead.

4th. Padma Pani, son of Amitabha and Pandara, or Padmani. (For his attributes, &c., see Vol. II., p. 116, &c.) His colour is red; a figure of his father is in the centre of his tiara; on the open flower of the lotus which he holds in his hand are three precious stones or jewels. He is the "God of the Jewel and the Lotus" (which flower itself is a favourite emblem of creative power), and is the deity to whom is addressed the well-known prayer or invocation, "Om: Mani: Padma: Hom."

5th. Viswa Pani, son of Amoghasiddha and Tara. His colour is green; his supporters are two figures of Garura; on the lotus-flower in his right hand is an upright and naked sword; on that in his left hand is his father's crest—two vajras placed crosswise, the "Viswa Vajra."

6th. Ghanta Pani, son of Vajra Satwa and Vajra Satwatmika. His existence is only recognised by those who worship the series of six instead of that of five Buddhas.

The Mortal Buddhas.

The figures of the seven great mortal Buddhas are all exactly alike; the scriptures expressly mention that one form and one colour is common to them all.

They usually are represented in a sitting posture with the "Bhumisparsa mudra" of the hands; and their figures very closely resemble that of the second Buddha, Akshobya, from whom they can only be distinguished by their supporters, which are usually not elephants but dragons, and, when painted, by their colour, which is golden, or yellow, instead of blue.

Sometimes they are represented standing; in which case they closely resemble the figure of Vajra Pani, the second Buddhisatwa; but instead of having on their forehead a tiara, with a figure in it of Akshobya, the head is uncovered, and shows the short curled locks of the Buddhas, and the sacred flame, or "joti," rising from the crown of the head.

Sakya Singha, the seventh of these Buddhas, is the only one of them whose image is often met with in Buddhist temples; his six predecessors are myths, who are only interesting in Nipal in consequence of the historical legends associated with their names.

Sometimes, instead of an image of Sakya, merely his footprints, or "churan," are represented. They are sculptured in bas-relief on a circular stone slab, and have engraved on each heel a number of circles within circles (nominally, one thousand chakras), while

across each sole are carved the eight mangals, or Buddhist "signs of good fortune."

These eight mangals are:—

1st. The *Shri Baksh*, or chest mark of Vishnu.
2nd. The *Padma*, or lotus-flower.
3rd. The *Dhoj*, or standard head.
4th. The *Kalas*, or water ewer.
5th. The *Chamals*, or tails of the Yak.
6th. The *Chattra*, or triple umbrella.
7th. The *Machi*, or pair of fish.
8th. The *Chank*, or shell of Vishnu.

These mangals are constantly sculptured as ornaments about the shrines of Buddhist deities, and drawings of them are fastened, "for luck," over the doorways of private houses.

1st. Vipasya.

In remote ages the Valley of Nipal is believed, and probably with justice, to have been a large lake, of an oval form and surrounded by lofty mountains, which were covered with forests and inhabited by wild beasts and birds.

This lake was named Naga Vasa, and its waters, which were very deep, were the residence of Karkotarka, King of the Serpents. Although numbers of aquatic plants floated on its surface, yet among them there was not one single lotus.

Vipasya, then an eminent saint, in the course of his wanderings made a pilgrimage from Hindustan to this holy lake, and was accompanied by a large number of followers. Three times he walked around its shores, and then, seating himself on its north-west

side, he took the root of a lotus in his hand, and having uttered over it various invocations, he threw it into the lake, pronouncing at the same time the following prophetic words: "When this root shall produce a flower, then from out of that flower Swayambhu, Lord of the Highest Heaven, shall be revealed in the form of a flame of fire; the waters will ultimately subside, and this lake will become a populous and cultivated country."

Vipasya and his followers then returned to Hindustan. In the course of time, Vipasya—having completed the course of his probation upon earth—became absorbed into the Supreme Spirit, and took his place among the mortal Buddhas. After a time his prophecy was fulfilled to the very letter. The lotus which he had thrown into the lake produced a beautiful flower; the light or joti of Swayambhu (Adi Buddha) became developed in it in the form of a flame, and the flower itself continued to float on the surface of the waters as the shrine of the self-existent deity.

2nd. Sikhi.

Many ages afterwards, Sikhi, attended by a vast company of followers of all four castes of Hindus, and including among them many crowned heads, made a pilgrimage to the sacred lake. Like Vipasya, Sikhi walked three times round the lake, and made his devotions and presented his offerings to the sacred light of Swayambhu, which was then visibly rising from the lotus, which floated on its waters. Feeling

that his time for quitting mortality was at hand, he addressed some words of advice to his followers, and repeated the prophecy of Vipasya, that the lake at some future period would be converted into a populous kingdom.

He then plunged into the holy waters, and grasping the stalk of the sacred lotus in his hands, he disappeared, and his soul was absorbed into the Spirit of Swayambhu. Many of his disciples followed the example of their master, and throwing themselves into the lake, terminated their earthly career beneath its sacred waters. The remainder of his companions returned to Hindustan.

3rd. Viswabhu.

Many ages after Sikhi, Viswabhu, another eminent Indian ascetic, and particularly distinguished for his benevolence and charity, visited the lake of Naga Vasa. Like his predecessors, he was accompanied by a vast number of disciples and followers, of all ranks and of all four castes.

After worshipping the sacred flame, he repeated Vipasya's prophecy, adding that out of the waters of the lake Prajna Gayeshwari, or Gajeshuri, would be made manifest through the agency of a certain Buddhisatwa.

He then walked three times round the lake, and returned to his native country, whence he subsequently attained to Buddhahood.

His prophecy referred to Manjusri Buddhisatwa, who shortly afterwards let out the waters of the lake,

converted its bed into a habitable country, and built temples in it to Swayambhu, and to the goddess Prajna Gajeshuri (Dharma).

4th. Karkut Sand, or Krakuchand.

Some years after the death of Manjusri Buddhisatwa Krakuchand left Hindustan on a pilgrimage to Nipal. Like his predecessors, he had with him in his train a host of followers and disciples, of various ranks and of all four castes; and among them was a Rajah named Dharmapala. They were all greatly delighted with the beauty and fertility of the country, Krakuchand, after paying his devotions to the shrines of Swayambhu and Gajeshuri, and recounting the exploits and extolling the piety of the Patriarch Manjusri, ascended, with a large body of companions, the Sankhocha or Sheopuri mountain. Enchanted with the beauty and extent of the prospect, many of his followers, of all four castes of Hindus, solicited their master to makė Bhikshus of them, in order that they might remain in this blessed land and devote their lives to the worship of Swayambhu. Krakuchand joyfully agreed to initiate, on the spot, a large number of his disciples; but an unexpected difficulty presented itself in the absence of any water for the performance of the ceremony of initiation. Krakuchand, however, having employed the aid of Adi Buddha, thrust one of his thumbs against a rock, and forthwith a stream of the purest water gushed forth.

With the water thus supplied he immediately ini-

tiated his disciples. The stream thus formed gave rise to a river which he named Vangmatti or Baghmatti. The hair which was cut off from the heads of the newly-initiated Bhikshus, he divided into two parts. One portion was placed in the stream and became instantly converted into a rock or stone, which he called "Kesh Chaitya," or "the Hair Temple," from *kesh*, hair, and which exists on Mount Sheopuri to the present day.

The other portion of hair was scattered to the winds, and as it fell upon the earth in a long and flowing tress, it gave rise to a river, which was named Keshnvati, and which is the same as that now called the Bishnmatti.

Krakuchand now returned to his native country, where he subsequently attained Buddhahood.

He left behind him a large portion of his followers, and among them Rajah Dharmapala. These followers of Krakuchand were the first natives of Hindustan who settled permanently in Nipal. They intermarried with the aborigines of the country, who were of Chinese or Thibetan origin, and most of them adopted the Buddhist religion, but they incorporated with it their own purely Indian system of caste.

Shortly after Krakuchand's departure, Dharmaka, the Thibetan King of Nipal whom Manjusri had placed on the throne, abandoning the world and its pleasures, abdicated in favour of Dharmapala, and then devoted himself to a life of asceticism and re-

ligion. The new king, Dharmapala, was an early convert to the religion of Manjusri, and he became deservedly popular throughout Nipal, in consequence of his always treating his subjects who were of Thibetan origin with the same favour and justice as were shown to those who had accompanied him from Hindustan.

5th. Kanaka Muni.

Like his predecessors, Kanaka Muni came to Nipal from the plains of India, and like them he came accompanied by an immense host of disciples and followers, some of distinguished, some of inferior rank.

After spending some months in the worship of Swayambhu, and the Tri Ratna, he returned with most of his followers to Hindustan, but a portion of them remained as colonists in Nipal.

6th. Kasyapa.

He was born near Benares, and early adopted an ascetic life. He visited Nipal on a pilgrimage, and paid his devotions to the shrine of Swayambhu, for which the country was celebrated.

He himself returned to the plains, and subsequently attained Buddahood, but the majority of his followers settled in Nipal.

7th. Sakya Singha. (See Vol. II., pp. 41–53.)

Long before the time of the earliest of these seven Buddhas were two others, whose names are sometimes met with, Dipankara and Ratnagurbha. Figures

of Dipankara are common in many of the vihars, and are exhibited at the festival of the Gai-jatra at Patun, in the month of Sawun.

The Mortal Buddhisaktis and Buddhisatwas.

Little or nothing is known of these deities, and even their names are rarely met with.

Sakya's Sakti, Yasodhara, was the daughter of a Rajah named Chukidan, and Sakya obtained her in marriage as a reward for his prowess in stringing a celebrated bow, which many chiefs had failed to bend.

Their son, named Rahula Bhadra, subsequently became an eminent ascetic and teacher of the Buddhist religion; but he is not regarded as Sakya's Buddhisatwa. That rank has been conferred upon Ananda, a nephew of Sakya, and his most eminent and ablest disciple.

Ananda is said to have been the compiler, under Sakya's instruction and dictation, of the first code or written law of Buddhism. He is also said to have been the first founder of convents for Buddhist nuns, and to have obtained from Sakya special permission for women to embrace an ascetic life.

Of all the mortal Buddhisatwas, although his name is not included in the list of those attached to the seven great Buddhas, by far the most distinguished is Manjusri, or Manjghosh, or Manjnath.

Manjusri was an eminent saint resident in Mount

Sirsha in Northern China. Having received divine intimation that Swayambhu was revealed in the form of a flame rising from out of the lotus in the lake of Naga Vasa, he determined to visit the sacred spot and to pay his devotions at the shrine of the self-existent deity. Having collected all his disciples, and a host of followers of all ranks, among whom was a Rajah named Dharmakar, Manjusri, accompanied by his two wives, named Burdar and Mukhseddar, set out on his long journey towards the west.

On arriving at Naga Vasa, he paid his devotions to the divine light, and then began to walk round the lake, beseeching, as he did so, the blessing of Swayambhu on his acts.

His wife Burdar (Lachmi) was stationed on Mount Champadevi, and Mukhseddar (Saraswati) on Mount Phulchoah, while he was engaged in circumambulating the lake.

During his second circuit, when he had reached the central barrier mountain, by which the lake was bounded on its southern side, named Mount Mahabharat, it was suddenly revealed to him from the deity that he should draw off the waters of the lake at that spot. He immediately struck the mountain with his sword, and cleft it to its foundations; when the hitherto pent-up waters rushed forth, and the lake was soon converted into dry land. The cleft caused by his sword, and through which the waters escaped, became the pass by which the Baghmutti river leaves

the Valley of Nipal, and it is called till this day "Kot-bar," or "the Sword-cut."

Charmed with the aspect of the valley which was formed on the subsidence of the waters, he determined to settle permanently in it with his followers.

Descending from the mountain, he walked about the valley in all directions. On arriving near its centre, he discovered the root of the sacred lotus, and perceived that water was bubbling up violently from the earth around it. Presuming that this inexhaustible spring of water was the work, and probably the residence, of some deity, he fell down and worshipped the spot, and on doing so, the goddess Gayeshuri,* or Prajna Paramita, or Dharma, who dwelt in the root of the plant, made herself manifest to the holy man. Gayeshuri is believed to have had her shrine in the root of the lotus, in the form of water, as Swayambhu had his shrine in its flower, in the form of flame.

Encouraged by the vision of the deity, Manjusri

* Gayeshuri, or Gayeshwari, from *gahya* concealed, and *eshwari*, glorious, literally means "the glorious concealed one."

The Hindus say that when Mahadeo was carrying away on his shoulders the half-burnt corpse of his consort Parvati, bits of the decomposing body fell off as he went along, and wherever any portion fell, that spot became sacred. Some of these fragments fell at Pashpatti, on the banks of the Baghmatti, for which reason the spot became sacred to her, and received the name of Gayeshuri.

set to work to erect over the root a solid structure, which should, at the same time, protect the shrine of the goddess from injury and be a lasting monument of his own piety and zeal.

Around this sacred spot he planted a grove of trees which has lasted to the present day, and is the wood of Pashpatti. The shrine which he made over the lotus root still exists in the form of a Yoni, sacred to Gayeshuri, which is enclosed in the large courtyard or quadrangular range of buildings which now stands on the banks of the Baghmatti, upon the north side of the wood. A small spring communicates with this Yoni, the waters of which are said to be never dry, but perpetually to be bubbling up, as in the days of Manjusri. The Yoni is protected by a silver lid on which is carved an emblem of the goddess in the form of a Trikon and Binda. The root of the lotus being thus protected, the recumbent stalk extended along the ground towards the western side of the valley, where it terminated in the open flower which had hitherto floated on the surface of the lake, and which was the shrine of the divine light of Swayambhu. Manjusri covered the stalk over with masonry to preserve it from injury, while around and over the flower itself he raised a low hill and planted it with trees, and called it by the name which it has retained till the present day, the hill of Swayambhu or Sambhunath.

These works of piety being completed, Manjusri raised another small hill, and connected it with the western side of Mount Sambhu; this he appropriated

for his own residence, and called after himself, Mount Manjusri, by which name it is known at the present time.

The newly-formed valley he called Naipala, from *Nai*, *Ne*, a name for the Deity, and *pala*, cherished, implying that the country was under the protection of Swayambhu, or Adi Buddha. Another common derivation is that Nai is an abbreviation for Naim, the name of an eminent saint or muni, who formerly resided in the valley, and extended his protection over the country.

In the same way, the country of Gorkha derived its name from Goraknath, another eminent saint, who resided in a cave, which still exists, in the hill on which the city of Gorkha is built.

As a place of residence for his followers who had accompanied him from China and Thibet, he built a city midway between the hill of Swayambhu and the grove of Gayeshuri, and called it after his own name, Manju Pattan. This city stood at the junction of the Baghmatti and Bishnmatti rivers, on the site now occupied by the city of Kathmandu. It was built in the form of a kurruk or sword, and this shape is still observable in the outline of the city of Kathmandu.

Tradition says that Manjusri laid on the earth the sword with which he had cleft Mount Mahabharat, and that the city was formed upon the ground it covered, and after its figure.

He established Rajah Dharmakar, who had come

with him from China, as ruler over the country, with the title and powers of King of Nipal.

By the blessing of Swayambhu the little community flourished; and, rapidly increasing in numbers, spread over and occupied not only the Valley of Nipal, but all the adjacent mountainous districts.

Manjusri, being satisfied with the state and prospects of the kingdom which he had founded, returned with his wives to his own home in China; and, shortly afterwards, relinquishing his mortal form, he attained the spiritual rank of Buddhisatwa.

He has been always looked up to with great reverence in Nipal, and is an object of worship to all classes of the community. As the founder of their fatherland, he is peculiarly dear to all the Niwars. Even the bigoted Gorkha, who despises the religion of Buddha as a pestilent heresy, yet willingly pays his homage to the shrine of the great Patriarch of Buddhism; but while doing so, he ignores the name and existence of Manjusri, and professes to regard his temple as sacred to Saraswati. The opposite characters thus assigned to the same image by the followers of opposite religions—not only in this instance of Manjusri, but also in that of Mahenkal, whom the Buddhists worship as a Buddhisatwa, while the Hindus worship him as an incarnation of Shiva —are anomalies similar to that exhibited in the celebrated doubtful statue at Rome, which, as Talfourd says, in his "Vacation Rambles," p. 161, "was fashioned either for Jupiter or St. Peter," and

which, of course, may be regarded either as a Pagan deity or a Christian saint, according to the sympathies and religious views of its admirers.

Numerous temples have been erected in Nipal to the honour of Manjusri; the principal one is built on the little hill which bears his name, at the western side of Mount Sambhu, and is situated only two hundred or three hundred yards from the temple of that great Adi Buddha of whose religion he was so distinguished and successful an apostle.

Manjusri is believed to exercise a peculiar protecting power over all kinds of handicrafts, particularly over those in which the useful metals are employed; he is, therefore, an object of especial worship to all classes of artificers and mechanics.

He is figured sometimes in a sitting, sometimes in a standing posture, and is commonly represented with a sword in one hand, and a "poshtak" or book of the scriptures in the other. In cases where he has four hands, he usually has a bow in the third and an arrow in the fourth hand.

His shrines are generally distinguished by having opposite to their principal front a circular stone slab or "mandal," on which are sculptured, in bas-relief, two footprints (churan), across the sole of each of which is engraved an eye. This eye is a peculiar characteristic of the footprints of Manjusri, and serves to distinguish it from the footprints either of Sakya Singha, of Vishnu, or of Saraswati.

The footprints of Sakya Singha (see p. 178) are

known by their having a series of circles within circles (one thousand chakras) engraved on the heels, and by also having the eight "mangals," or Buddhist signs of good fortune, across the sole; while the "churan" of Vishnu, or of his consort Saraswati, has merely the eight mangals across its centre.

Figures of his two wives—Bardar and Mukhseddar—are commonly sculptured about the shrines of Manjusri. Mount Champa Devi—on whose summit Bardar was stationed when Manjusri cleft Mahabharat asunder, and let out the waters of Naga Vasa—and Mount Phulchoah—on which Mukhseddar remained on the same occasion—have ever since been sacred to those two deities respectively.

On the highest peak of Phulchoah, under the shade of some noble oak trees, is a small and simple shrine to Mukhseddar, in which is placed a relief of Manjusri.

To this shrine, in the spring of the year, the Niwar women take their girls as soon as they have learnt to use the "Khirkha" or thread machine, the handle of which is presented, together with fruit, flowers, &c., as an offering to the goddess, who, like her husband, is believed to preside over all kinds of handicrafts, and is, therefore, an object of especial worship to the female Buddhists of Nipal.

The Gorkhas and other Hindus do not recognise the divine character of Manjusri and his two wives. They assign to Vishnu the miraculous formation of the Valley of Nipal, and they substitute Lachmi for

Bardar, and Saraswati for Mukhseddar, as the guardian deities to whom Mounts Champa Devi and Phulchoah are sacred. Besides the deities and saints already enumerated, several of the Hindu gods may be mentioned as among the objects to whom divine worship is rendered by Buddhists in Nipal.

They have no proper place in the calendar of Buddhist divinities, but the same causes which led to the introduction among the Buddhist Niwars of the Hindu system of caste (see p. 131, &c.), naturally induced them also at first to tolerate, then to respect, and finally even to worship, many of the gods of the Hindus. The admission of their images into Buddhist temples was at first granted by the Banhras partly to conciliate the Hindus, and partly as a concession to the prejudices of the more heterodox portion of the Buddhist community. Had the Banhras, acting in strict accordance with the Buddhist scriptures, denied the divinity of the most favourite Hindu deities, and excluded their images from all Buddhist temples, the Hindus would have retaliated by excluding all Buddhists from the pale of their Church, by stigmatising them as infidels, and treating them as outcastes.

This was an alternative to which the Buddhist community in Nipal was not prepared to submit. The Banhras accordingly sacrificed their principles; they recognised the divinity of the Hindu gods, and consented to the occasional introduction of their images into temples sacred to the worship of Buddha. Gradually, however, this practice became generally

adopted—the exception became the rule; and being now sanctioned by immemorial usage, the presence of the Hindu gods is no longer regarded as intrusion. They receive their share of religious homage, and are recognised by all Buddhists as legitimate objects of divine worship. Their figures are sculptured about most Buddhist temples; offerings and prayers are made to them; and though they hold only a secondary rank, and are placed only in subordinate positions, yet there are very few Buddhist shrines about which figures of one or more of these Hindu deities will not be found.

The following passage, extracted from "Wanderings in Italy," by M. Rochan, Vol. II., pp. 63, 64, is very illustrative of this subject, and shows that the same tendencies which have induced the Buddhists of Nipal to adopt so many of the deities, the symbols, and the practices of the Hindus, have been equally at work in modern Europe, and have led to the gradual conversion of ancient temples into modern churches and of heathen gods into Christian saints:—

"The ancient world is so closely connected with the modern, and by so many links, that it is often impossible to point out the exact period of transition from one to the other. Sometimes old institutions have merely changed their names, while their original distinction has remained unchanged; sometimes the reverse has happened—the name has been preserved, while the institution has entirely altered, and in some few cases both the one and the other have

remained unaltered through the lapse of two thousand years.

"A great number of the ancient pagan temples still serve for worship at the present day. The ancient gods have been cast out, Christian saints have taken possession of their altars, but little other change has taken place.

"The close blood-relationship of the Catholicism of Modern Italy with the heathenism of Old Rome, forces itself on the attention at every step. Mythological statues, under the names of saints or angels, have figured in many Italian churches since time immemorial. They are merely baptised idols, and a speaking symbol of the metamorphosis of the old faith into the new. The theory of the dogma has, indeed, been modified under the hands of councils and Fathers of the Church; but the form of worship, and with it the ideas of faith, in the hands of the multitude, have remained in all essential features the same. Paganism exudes from every pore. Images of the saints are employed with the same meaning as the old figures of the gods. Strictly speaking they are in neither case more than a symbol, for the gods dwelt in Olympus, as the saints, Buddhist as well as Christian, dwell in heaven.

"In the feeling of the multitude, however, amongst which the priests themselves may often be reckoned, the case is very different. The heavenly nature of the Invisible Being is transferred, by some mysterious process, to the corporeal symbol; the painted canvas

becomes a personal saint, the marble block a living god. It is certain that there is in human nature a tendency to this coarse sensualisation of the idea of the divine. The household saints of the Russians, who are from time to time beaten by their worshippers—the bundle of rags adored by the Shaman—the golden calf of the Jews—the 'Winking Virgin,' before whom the modern Italian throws himself on his knees" (and he might add the Banhra maiden, whom the Buddhist worships at the Festivals of Machendranath and the Indrajatra), "all these belong to the same class; they have all their origin in the desire for a bodily deity."

The following are the Hindu deities whose images are most frequently met with about Buddhist temples:—

Bhairab and Mahenkal, two forms or avatars of Shiva or Mahadeo.

Devi Bhairavi or Kali, consort of Bhairab.

Ganesha, son of Bhairab and Bhairavi.

Indra, a form of Vishnu.

Garura, the messenger or "vehicle" of Vishnu.

Bhairab and his consort Bhairavi are very popular forms of Mahadeo and Parvati, and are worshipped by Buddhists as well as by Hindus. A large copper-gilt head of Bhairab, with an open mouth, prominent fang-like teeth, dishevelled hair, and a third eye placed vertically in the middle of his forehead, is always fixed to the front of the car at the festival which takes

place annually at Patan in honour of the fourth Divine Buddhisatwa—Padma Pani—in his avatar as Machendranath.

Although worship is made to this head of Bhairab, as well as to the figure of Machendranath inside the car, yet the former is regarded merely as an ornamental, though sacred, appendage to the latter; and when, at the close of the festival, the image of the Buddhist divinity is borne away in triumph to be enshrined in his own temple, the head of the Hindu god is merely stowed away in one of the closets of the Epitaudi Vihar, in company with the clothing, ornaments, and other personal property of Machendranath.

The head or image of Bhairab was probably at first exhibited, on these and similar occasions, from a desire to conciliate the Hindus, as well as from a belief that it would raise the general estimation of the Buddhist deity, to see that his festival was honoured by the presence, and his car graced by the figure, of one of the most popular and dreaded of Hindu gods.

Figures of Bhairab usually represent him as trampling upon a dæmon (Daint), and they are commonly placed opposite or near the principal front of a Buddhist temple, as if to guard the approach to the sacred edifice.

Mahenkal, another avatar of Shiva, is often figured as a companion to Ganesha, on either side of Buddhist shrines. At the large temple of Manjusri at Sambhunath, on one side of the feet or "churan" of the Buddhist saint is Ganesha, with an elephant's head

set on human shoulders; while on the other side is a standing figure of Mahenkal, having in his hand a trident, the handle of which is ornamented with human skulls. In this case—as in most other similar instances where Ganesha and Mahenkal, or Ganesha and Bhairab, or any other Hindu gods are introduced into or about Buddhist shrines—they are placed in an inferior position, and are represented as mere supporters to the cluster of Buddhist deities which is sculptured above them.

Ganesha, as the God of Wisdom, is much esteemed by all Buddhists as well as by Hindus. His aid is implored at the commencement of all important religious or domestic undertakings, and worship is made to him first, before it is made to any other of the deities.

His images are usually placed close to the entrance to a temple, or on the roadside leading to its main approach. He is always represented with an elephant's head as an emblem of sagacity, and his supporter, on which he either rides or stands, is a rat, because that animal is everywhere believed to be gifted with an unusual amount of prudence and foresight.

There is an old temple sacred to Ganesha, near the "Dandeo" Temple, to the north of Pashpatti, which was built in the third century B.C. by Charumatti, a daughter of King Asoka.

The Princess accompanied her father from the plains, and when he returned to Hindustan she settled in Nipal and became a Bhikshuni or nun.

She built this temple to Ganesha, and founded a convent or vihar—still called "Charu Vihi"—close by it. The priests attached to this temple are Banhras; and the shrine is much resorted to by those suffering from sores and cutaneous diseases.

Figures of Devi Bhairavi or Kali are not often introduced into Buddhist temples. The Hindu goddess, however, is regarded with much awe by all classes of the Niwars, and the temples especially dedicated to her are frequented by Buddhists as well as by Hindus.

In some of her temples, Banhras act as priests instead of Brahmans; and at the grand festival in her honour, which occurs annually at Devi Ghat, near Nayakot, the Banhras so far violate the first principle of their religion as actually to officiate at the bloody sacrifices which are presented as peace-offerings to the most bloodthirsty of Hindu deities.

Indra, the Hindu god of the firmament—like all other Hindu deities whose divinity is recognised by the Buddhists—takes only a secondary rank among the objects of divine worship.

The scriptures say that a contest once occurred between Buddha and Indra, in which the latter was defeated, and had wrested from him his chief and peculiar instrument of power, the Vajra or thunderbolt, which was appropriated as a trophy by the victor, and has ever since been adopted by his followers as the favourite emblem of their religion.

Buddhists regard this thunderbolt of Indra as the

sacred symbol of their divine master's victory over the King of the Hindu Heavens; and they venerate it accordingly, as the Mohammadans venerate the Crescent, and as Christians venerate the Cross.

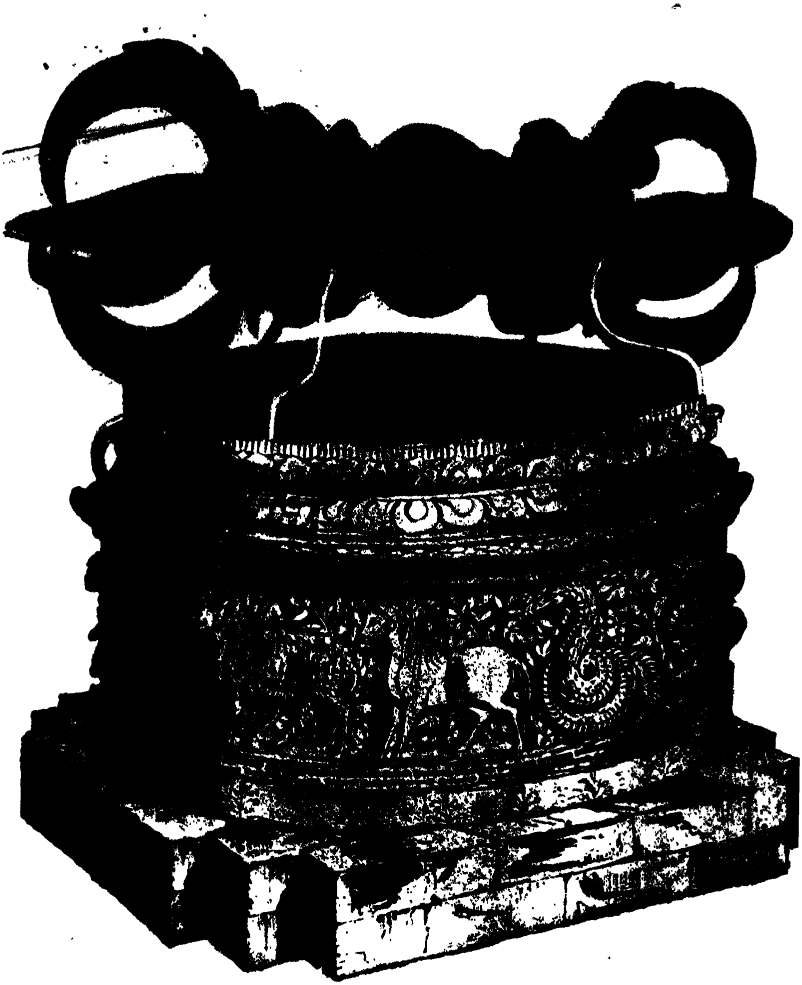
The Vajra—which is described by Hooker, in his "Travels in Sikkim" as the "Dorje"; and by Huc, in his "Travels in Thibet," as the "Tortche" (see Huc, Vol. II., p. 220)—is constantly sculptured about all Buddhist temples in Nipal.

A large copper-gilt and richly-moulded Vajra, about five feet in length, constructed and placed in its present position by one of the Niwar Rajahs, A.D. 1640–50, stands opposite the eastern front of the temple of Adi Buddha at Sambhunath, and is an object of general worship.

The thunderbolt is the peculiar cognisance or crest of the second of the Divine Buddhas, Akshobya, and a figure of it in some form or another—sometimes singly, sometimes placed crosswise, when it is called the "Viswa Vajra"—is carved about the images or shrines of most Buddhist deities.

The Vajra and the Ghanta, or bell, have a peculiar symbolic meaning attached to them by Buddhists, similar to that attached by Hindus to the Linga and Yoni. The Vajra represents Buddha, and corresponds to the Linga; the Ghanta represents Prajna Devi or Dharma, whose head is often figured on its handle, and corresponds to the Yoni.

It is a favourite ornament on all kinds of religious implements, and forms a very becoming peak or top



THE THUNDERBOLT OF INDRA, RESTING UPON THE "DHARM-DHATU-MANDAL."
In front of the Eastern face of the Temple of Adi Buddhi, at Sambhunath.

to the mitre worn on ceremonial occasions by Thibetan Lamas as well as by Banhra priests.

A small brass Vajra is used by priests at all religious ceremonies of importance, as at the rites of marriage, or when they consecrate the sacred elements, or pronounce a blessing on the head of a novitiate. The name by which all Banhra priests are distinguished, Vajra Acharya, is derived from this sacred symbol, and means a teacher (Acharya) of the mysteries of the Vajra.

The sixth Divine Buddha, Vajra Satwa, derives his name also from this same instrument, which he is usually represented as holding in his hand, to signify that he performs the duty of priest to the gods.

Garura, the messenger and supporter of Vishnu, is another subordinate Hindu deity, who is constantly figured about Buddhist temples. He is king of the birds, and is represented with the body and limbs of a man, but with the head, wings, and tail of a bird. In consequence of a dispute which occurred between Vinuta, the mother of Garura, and Kadru, mother of the serpents, Garura has ever since waged perpetual war against the whole serpent tribe. His victories over the serpents form the subject of a design which is very frequently placed above Buddhist shrines. In this he is represented with one or more serpents round his neck and in his hands; and sometimes, as at the shrine of Vairochana at Sambhunath, he holds one in his beak, as if in the act of devouring it. With each foot he tramples upon the flying figure of a Nag-

kanga, or sort of mermaid, who is regarded as the daughter of the King of Serpents, and is represented as half woman and half serpent. This device is a very favourite one, and is constantly figured, with slight variations, over the shrines, or merely as an ornamental border round reliefs of Buddhist deities.

Two figures of Garura, without the serpents, form the distinguishing supporters of the fifth Divine Buddha, Amoghasiddha.

Garura has no separate temples of his own, as even with the Hindus he is a very subordinate, though a favourite, deity; but his images are placed about temples dedicated to any of the numerous forms or consorts of Vishnu, and in Nipal they are also figured constantly about Buddhist shrines.

In addition to the Hindu gods whose divinity is recognised by the Buddhists, and whose images or symbols are frequently introduced about Buddhist temples, there is a very sacred and very common Hindu symbol—the Linga and Yoni—which has been adopted by the Buddhists, not as an object of worship in its original and mystic character, but merely as an emblem familiar to all, and to which they have attached their own peculiar opinions, and which they have modified to represent their own peculiar deities. The Hindus regard the upright, rounded, and pyramidical stone which constitutes the Linga as a symbol of the male or creative functions of their divine master Shiva or Mahadeo; while the circular, flat, and hollow slab which forms the Yoni, and in

the centre of which the Linga stands, represents the female or productive powers of their divine mother Devi Parvati or Gajeshuri.

Buddhists do not attach to the Linga and Yoni the same mystical meaning which is ascribed to it by all Hindus. They regard the Linga as an emblem of the lotus in which the spirit of Adi Buddha, in the form of flame, was made manifest to Manjusri and the early Buddhas who flourished before his era; and they look on the Yoni as a symbol of the sacred spring in which the root of that divine lotus was enshrined, and which was the residence of the goddess Gajeshuri or Dharma.

The majority of Buddhists, however, do not look upon the Linga and Yoni, as worshipped and sculptured by the Hindus, as a legitimate object of divine worship; and images of this symbol, designed after the Hindu fashion, are never met with about Buddhist temples.

They regard it as a sacred emblem, susceptible of various meanings, according to the doctrines of the party who worships it; and they have retained its use among themselves because its form is a convenient and familiar one, and because there is a peculiar sanctity attached to it even by those who deny the divine character ascribed to it by Brahmanical Hindus.

Although they have borrowed this symbol from the Hindus, they have completely altered its mystical character, as well as its outward appearance, by carving upon it the images of their own purely Buddhist divinities.

The form of the Linga is completely disguised by having sculptured upon its four sides figures of the Divine Buddhas or Buddhisatwas, while its rounded top is carved into the shape of a chaitya or Buddhist temple.

The flat and hollow Yoni forms a sort of pedestal from which the column of Buddhist deities rises up; and on its outer circumference is usually carved the figure of a serpent, which encircles the Yoni, its mouth and tail meeting together in front.

This serpent represents the great serpent-king Karkotaka, who dwelt in the lake Naga Vasa when the divine lotus of Adi Buddha floated on its surface.

Some of these Buddhist groups are very elaborately and beautifully carved, and unless they are carefully examined, they would not be recognised as having been designed from the model of the Hindu Linga or Yoni.

Thus modified in form, and so altered in appearance that its original shape is almost lost, the most sacred and characteristic of all Hindu symbols has been pressed into the service of the Buddhist religion, and is now generally worshipped as a memorial of Buddhist doctrines, and a monument of Buddhist deities.

The only remaining important symbol frequently figured as an object of worship about Buddhist temples is the Trikon, or Triangle, the meaning of which as an emblem of the Trinity was explained in

Vol. II., p. 97. This Triangle is also a symbol of the female or productive powers of Nature, and as such, a simple representation of it is very often sculptured in the centre of a stone slab, and placed, instead of any figure of the goddess, in shrines sacred to the Saktis or female divinities. In such cases the worship and offerings usually made to the graven image of the deity are presented, with the same religious ceremonies, to the sacred stone on which her symbol is engraved.

More or less complicated designs, of which the Triangle is the essential part, and in which it is symbolic either of the Trinity, or of Gayeshuri, are also constantly employed as charms, or "jantras," by Buddhists as well as by Hindus.

CHAPTER VIII.

BUDDHIST TEMPLES.

In describing the ancient Buddhist monuments of Central India ("Bhilsa Topes," p. 12), Major Cunningham arranges them into the three following classes:—

1st. The Dedicatory, which were sacred to the Supreme Deity.

2nd. The Memorial, which were built upon celebrated spots.

3rd. The strictly Funereal, which contained the ashes of the dead.

The same division applies to the Buddhist temples and memorial monuments, both ancient and modern, which exist in Nipal at the present day.

The Dedicatory Temples, or those dedicated to the Supreme Deity, Adi Buddha, are always chaityas, or mound-temples. They are usually of considerable

size and have a more or less lofty spire; and there is, in most cases, a monastery or vihar attached to each of them.

The Memorial Temples are those which are either built over spots celebrated in Buddhist history, or else are dedicated to the memory of some Buddhist demi-god or hero. Though sacred to Buddhist deities and devoted to Buddhist worship, many of them are built after the model of Hindu temples. Such edifices, therefore, are of little value as specimens of Buddhist architecture, the essential type of which is the chaitya, or mound-temple; but they are often very interesting as historical monuments, in consequence of their being generally associated with certain legends or traditions, which either account for the sanctity of the spot on which the temple stands, or else record the achievements of the saint in whose honour the temple was erected.

The Funereal Temples, or those which contain the ashes of the dead, are by far the most numerous, and they are also the least interesting. They ought to be regarded, at least, in Nipal, rather in the character of monuments to some private and deceased individual than as temples sacred to any divinity. They are usually of small size, and may be of any shape, but in most cases they are designed in the form of a diminutive chaitya or mound-temple.

"Chaitya" is the Sanskrit name for any mound-temple, with a more or less tapering spire, and has no reference whatever to the size of the building;

in Nipal and Thibet the word is usually abbreviated into "chait."

This chaitya may be regarded as the foundation on which the ecclesiastical architecture of the Buddhists is based, and as supplying the model from which nearly all their principal temples, whether they be Dedicatory, Memorial, or Funereal, have been constructed.

The most essential and characteristic feature of the chaitya is the simple and massive hemisphere or solid dome of masonry which forms its lower part, and which, in some cases, rises abruptly, without any intervening plinth, from the basement on which it stands; while in other cases it is connected with its basement, or with the ground where there is no distinct basement, by a narrow cylindrical plinth of stone or of brick.

The nature and form of the basement vary very considerably in different temples. In some, the plinth itself constitutes the only basement; in others, a raised and narrow step runs like a pathway round the base of the temple; while more commonly, the basement is formed by a range of three terraces, of greater or less height and width, rising one above another, and on the uppermost of which the hemisphere rests. This hemisphere or dome is called the "garbh." The top of the hemisphere or garbh is somewhat flattened, and is crowned by a square capital, the upper and lower edges of which are ornamented by a cornice. This capital is called the

"toran," and on each of its four sides are always painted, or sculptured, a pair of long, obliquely placed and half-closed eyes, these organs, as sources of light, being regarded as typical of the all-seeing omniscience of Adi Buddha.

The toran forms the basement to a more or less acutely conical or pyramidal spire, which invariably consists of thirteen segments or divisions, which are typical of the thirteen Buddhist heavens. This spire, which is called the "chura mani," may be either circular or square, and may be constructed either of stone, of brick, or of wood. It is built round, and supported by, a long and upright beam as its axis, the upper end of which emerges from the top of the spire, and has resting upon it a copper-gilt bell-shaped ornament called the "kalas" or "kalsa," the handle or stem of which is sometimes designed after the model of a small chaitya, but it is most frequently moulded into the form of one, or two, or all of the following objects—a lotus-flower, a triple canopy, a globular sun, a crescent moon, which rise one above another into a tapering pinnacle, the highest point of which is conical, like a flame, and represents the joti, or sacred light of Adi Buddha. Sometimes over, sometimes round the base of this bell-shaped pinnacle, or kalsa, an ornamental copper-gilt "chattra," or cylindrical canopy, is erected, which rests, by long and light supports, upon the uppermost of the thirteen segments of the spire. This chattra is richly carved, and its lower edge is usually hung with

bells and fringed with coloured cloths. It does duty for the state canopy or umbrella, which is one of the most common Asiatic insignia of royalty.

The building of a chaitya was conducted in the following manner. A substantial foundation or basement having been built of stone and brick, the circular outline of the hemisphere was marked out, and its exact centre carefully fixed. On this centre a small, strong square chamber of stone and brick was constructed, and its floor was divided into nine equal compartments.

The usual ceremonies of consecration were then gone through by the Banhras, with much formality; and the religious rites being over, a tall beam of durable wood, called a linga, and technically a galtasse, and of the same length as the intended height of the temple, was raised amid general rejoicing, and firmly fixed upright into the central one of the nine compartments, its lower end being secured into the floor or foundation of the chamber.

In the eight remaining compartments certain precious and particular kinds of wood and of grain were deposited; and images of the Divine Buddhas, with their Saktis, some of them in the Tantrika or esoteric style, and of Sakya, or other eminent Buddhist saints, with pictures of various scenes in Buddhist history, were placed round the walls of the chamber, and about the base of the linga or beam.

In funereal and sometimes also in memorial temples sacred or human relics were deposited in one or more

of the compartments into which the floor of this chamber was divided, in company with the precious stones and other articles already mentioned, but relics were never placed in temples dedicated to the Supreme Being. This central chamber was called the "garbh" or belly of the temple, and "dhatu garbh," or relic chamber, when any relics were enshrined in it; and strictly speaking, the term "garbh" ought to be confined to the central chamber itself, but it is commonly applied to the entire hemisphere of a chaitya.

When the ceremony of arranging the various sacred deposits and images of the deities had been completed with the usual religious rites, the chamber or garbh was permanently closed up, the lower end or base of the upright beam or linga remaining in it, and springing from it as its foundation. The solid mound or hemisphere was then built over the chamber and round the beam, and was generally carried up sufficiently high to reach about half-way up the height of the latter. This mound was constructed of brick, earth, and clay, and its outer rounded surface was faced with brick and covered with plaster.

When the temple was a small one, its garbh and its spire were often formed entirely of stone; in such cases, though it contained the usual chamber in its centre, it had not any upright beam inserted in it.

When the building of the hemisphere was completed, if a beam had been employed, its upper half emerged upright from its centre. Round this beam, the square toran was then built, as a basement to

the spire, which was erected upon it, and which was always either of a round and conical shape, or else was square and more or less acutely pyramidal in its form.

Whether conical or pyramidal, the spire, or chura mani, was built round and supported by the upper half of the upright beam, enough of which was allowed to emerge from the uppermost segment of the spire, to form a support for the copper-gilt bell-shaped pinnacle by which the temple was generally surmounted.

The four-sided pyramid appears to have been the earliest form of spire, as all the most ancient temples in Nipal, those built by Rajah Asoka outside the city of Patan in the third century B.C. (see Vol. II., p. 59, &c.) for instance, and that of Kasha Chait, and that of Dandeo, have more or less acutely pyramidal and solid spires. The conical and tapering spire, which is now much the most common, and is of a more elegant form, and also more difficult of construction, was introduced subsequently when the art of building was better understood by the Niwars.

The pyramidal spire is always built of solid brick-work, and is divided into thirteen successive segments which diminish in a series of steep steps from below upwards, and in some cases—as at Kasha Chait—have their outer surface covered with plates of copper-gilt.

To some of these spires—as at Asoka's four temples at Patan—there is no pinnacle nor chattra; but the

upright end of the beam, which is exposed, has rising from it a small figure of the sacred flame or joti.

This conical spire in the larger temples, as at Sambhunath and Kathisambhu, is constructed of wood, and consists of a series of thirteen round platforms raised at regular intervals one above another, diminishing in size from below upwards, and having their outer circular edges ornamented with plates of copper-gilt.

The smaller conical spires, as at the two temples of Asoka—one at Kirtipur, the other in the centre of Patan—are built of solid brickwork, and have their thirteen divisions indicated by thirteen cylindrical stone belts or facings.

The small funereal temples, which are constructed entirely of stone, have the spire formed out of one piece, and the thirteen segments are carved or grooved in rings round its surface.

The pinnacle is usually made of copper-gilt; but in some cases, as at the memorial temple of Manjusri on Mount Sambhu, where both the garbh and the spire are built of stone, the pinnacle also is of the same material, and is carved out of the upright and projecting end of the central beam. Round the base of every conical spire, at its junction with the toran, and springing from the upper edges of the four sides of the toran, are four pointed arched slabs or escutcheons, on which are carved either some Buddhist symbols or figures of Buddhist deities or saints.

This tablet or escutcheon is, strictly speaking, the "toran"; but the name is commonly applied to the square basement of the spire to which the tablets are attached.

In almost all chaityas, of whatever size, small as well as large, round the base of the hemisphere there are four niches or shrines—one opposite to each of the four cardinal points—in which are placed seated figures of four out of the five Divine Buddhas.

Akshobya is enshrined in the eastern niche, Ratna Sambhava in the southern, Amitabha in the western, and Amoghasiddha in the northern. There is not always a shrine to Vairochana, though there is one in all the largest temples in Nipal—at Sambhunath, at Dundeo, and at all six of Asoka's temples. His proper place is the central chamber or garbh, where he is believed to preside over the whole temple and its contents. When he has a shrine of his own it is always placed on the east side of the hemisphere, close to, and on the right hand of that of Akshobya.

At Kasha Chait there is no such arrangement of shrines; but the entire plinth of the hemisphere is occupied by a series of small stone niches, in each of which is a sitting figure of Amitabha.

Midway between the shrines of the Buddhas, there are usually four smaller shrines, sacred to the Taras or Buddhisaktis. In most cases there is in each such shrine merely a stone slab, having its centre pierced by a triangular opening, having its lower side or base straight, and its two other sides meeting in a pointed

arch. There is not generally a shrine to Vajra Dhateswari (Vairochana's Tara), as her proper place is thought to be inside the garbh, in company with her lord and master; but in some cases, as at Sambhunath, she has a shrine of her own, like any of the other Taras. At the Chillandeo Temple at Kirtipur a graven image of each Tara is placed in each of the Buddhisakti's shrines.

The Divine Buddhas and their respective Taras are the only deities whose images are enshrined in niches round the base of a chaitya; but sculptured slabs of various sizes, representing in alto or bas-relief some of the following objects—the Divine Buddhisatwas, as Padma Pani, and their Taras; Vajra Satwa, the sixth Divine Buddha; Dipankara, Sakya Singha, Maitriya, Manjusri, and their consorts; Rajahs, Lamas, Gurus, Fakeers, or other eminent Buddhist saints; the three persons of the Trinity; models of chaityas; figures of mermaids, serpents; the Trikon, the Lotus, Kalas, or other Buddhist symbols; and occasionally some of the subordinate Hindu gods, as Bhairab, Mahenkal, Garura, or Ganesha,—are often placed, some merely as memorial monuments, others as objects of worship, round the plinth of the hemisphere, or in different parts about the basement of the temple.

Opposite or near the main front of most of the principal temples, there are usually suspended a large pair of bells, which are rung by the priests at daybreak and sunset, to scare away evil spirits, and are

always sounded from time to time during the day by those who visit the place for purposes of worship.

The ground round every large chaitya is usually paved with flat bricks, and a kind of circular roadway is marked off immediately around the temple, along which the pious walk either singly or in procession, when they circumambulate the sacred edifice and present their offerings at the shrines which it contains.

Into this roadway, mandals, or circular and carved slabs of stone, are set at intervals; and at certain spots are little square basins or depressions, in which the ceremony of presenting burnt offerings (*Hom*) to the deity is performed.

In the space immediately around all large temples, and which is sometimes open, as at Dandeo, but more commonly is enclosed in a courtyard or square, as at Sambhunath, numerous small chaityas are scattered about, some standing alone, others grouped together in clusters; and there are also generally some distinct and detached shrines, containing images of Sakya, of Manjusri, and of the three persons of the Trinity. Besides these smaller chaityas and memorial and funereal monuments of various kinds, but all of a Buddhist character, there are not unfrequently shrines to some of the Hindu gods.

In other cases, as at the eastern, western, and southern of Asoka's chaityas at Patan, the large mound-temple stands alone and unenclosed, and without any companions around it, or even in its vicinity.

In the immediate neighbourhood of all large temples there is always a vihar or monastery, the entrance front of which usually opens into and forms part of one of the sides of an irregular quadrangle of buildings by which most first-class temples—as Sambhunath, Kasha Chait, and Kathisambhu—are surrounded.

The vihar is occupied exclusively by Banhras; and the adjacent buildings, some of which are always devoted to the accommodation of the religious public, and are called powas, or partis, are mostly inhabited by the families of men, not necessarily Banhras, whose services are in some way connected either with the temple or the vihar.

Throughout the Valley of Nipal it is calculated that there are, in all, about two thousand Buddhist temples, the great majority of which are chaityas.

In Kathmandu and its dependencies there are about six hundred, in Patan six hundred and fifty, in Bhatgaon two hundred and fifty, in Kirtipur fifty, at Sambhunath two hundred, and scattered about the Valley two hundred and fifty; making a total of two thousand.

Many of these chaityas are exceedingly small, and in many cases, as at Sambhunath, they are clustered together in one spot, by the dozen or the score.

In the following account of the principal Buddhist temples in Nipal, they are described, not in the order of their relative age, size, or importance, but according to their arrangement (see p. 206, &c.) into the three classes—Dedicatory, Memorial, and Funereal. There

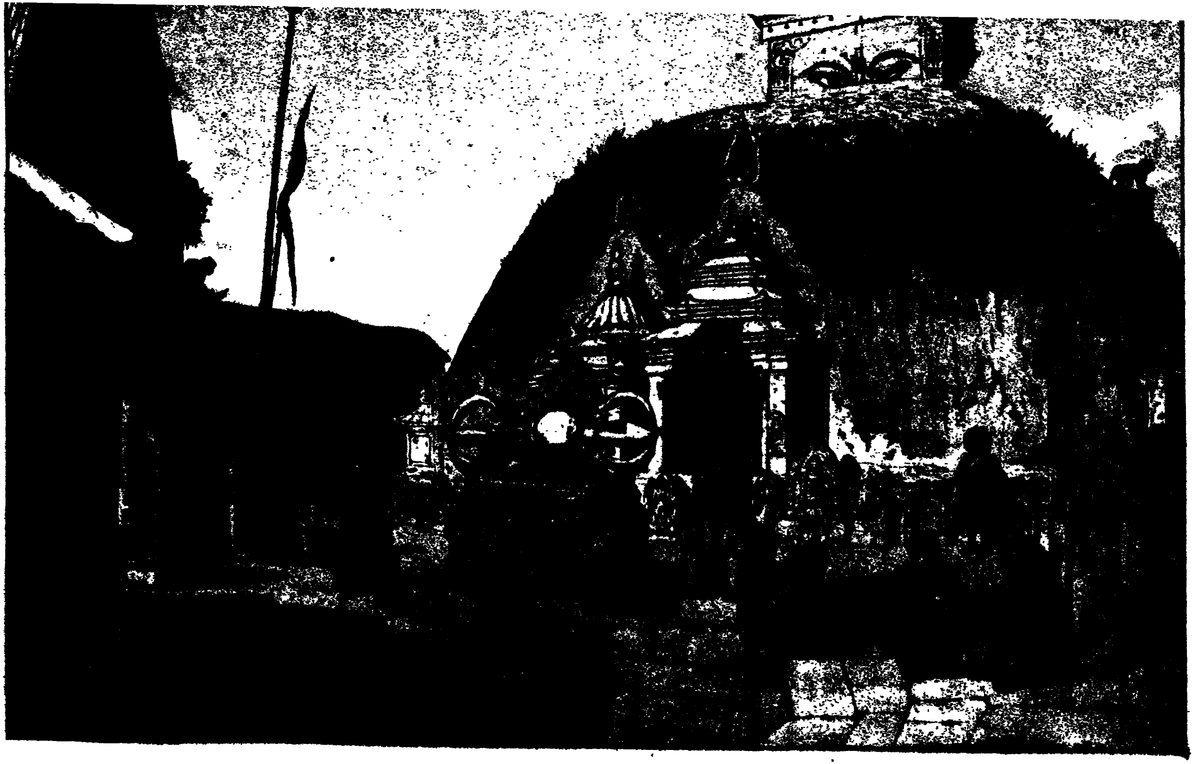
are many other temples besides those about to be described, some of which are of considerable size and great antiquity, but they do not possess any peculiar interest. The records of many of them have been destroyed; others, having lost their revenues, have fallen more or less into ruin, and are now nearly if not entirely deserted; and the majority, although still in good repair, and much frequented as places of worship, have nothing remarkable in their appearance, nor is there anything, either in their history or their architecture, which is worthy of any special notice.

Of Dedicatory Temples, or those specially dedicated to Adi Buddha, the most important are the following:—

1. The temple of Sambhunath.
2. The four temples, built by Rajah Asoka, round the city of Patan.
3. The temple called Chillandeo, also built by Asoka, in the centre of the city of Patan.
4. The temple called Chillandeo, also built by Asoka, in the city of Kirtipur.
5. The temple called Buddhmandal, in Kathmandu.
6. The temple called Kathisambhu, in Kathmandu.
7. The temple called Dandeo, near the town of Deo Patan.

Of Memorial Temples, or those built over celebrated spots, or to the memory of celebrated saints, the most important are the following:—

1. The temple called Kasha Chait, or Baddhnath.
2. The temple of Machendranath, in Patan.



TEMPLE OF ADI BUDDHA AT SAMBHUNATH.
The East Front.

3. The temple of the lesser Machendranath, in Kathmandu.
4. The temple of Manjusri, near Sambhunath.
5. The temple of Sakya Singha, called Mahabudh, in Patan.

Funereal Temples and relic shrines, which are supposed to contain the ashes of the dead, abound all over the Valley. Some of the best specimens of this class are to be seen in the north side of the square which surrounds the great temple of Sambhunath.

First-class or Dedicatory Temples.

The temple of Sambhunath.—The word *Sambhu* is an abbreviation for *Swayambhu*, which means "the Self-existent," and is an epithet of the Supreme Adi Buddha, to whom this temple is dedicated.

The temple stands on one of the two summits of a detached and double-headed hill, of an oval shape, and about 300 feet in height, which is situated about half a mile to the west of the city of Kathmandu.

The crest of the hill runs from east to west, and is divided by a low and rather sharp saddle, into two rounded heads, each of which has a flat and level summit. On the eastern summit is the temple of Sambhunath, and on a shoulder of the western is a memorial temple, sacred to Manjusri.

The western half of the hill is called Manju Parbat or Mount Manju. Its summit consists of a flat circular space, about twenty-five yards in diameter, which is enclosed by a low wall and is surrounded by trees.

This circular enclosure is considered to represent the flower of the lotus, and in its centre stands a small moss-covered chaitya, which is said to be the oldest building in Nipal. It is called Puran Sambhu, or Old Sambhu, to distinguish it from the large temple of Sambhunath, which was erected long after this little chaitya was built. On the saddle between the two hills is a brick chaitya, built by some Thibetan Lamas. The stone images of the Divine Buddhas, which are in the shrines on its four sides, originally belonged to the temple of Sambhunath, but they were removed when Partab Mall put up the present solid image. They laid as lumber in the Vihar till about thirty years ago, when some Lamas put them into their present position.

The sides of the hill are thickly covered with trees, which serve as a residence for crowds of monkeys, many of whom are often to be seen playing about the neighbouring temples. According to local tradition, the hill on which the temple of Sambhunath stands was raised by Manjusri, after he had converted the Lake of Naga Vasa into the Valley of Nipal, over the lotus-flower, which, as the shrine of Swayambhu, had floated on the surface of the former lake. (See p. 49.)

The approach to the temple from the valley is by a broad flight of stone steps, between five hundred and six hundred in number, which runs straight up the eastern end of the hill. The ascent at first is gradual, but it becomes very steep towards its upper

part. Along the greater part of its course are numbers of little dedicatory and funereal chaityas, of various sizes and designs.

At the foot of the ascent is a colossal image of Buddha, represented in the form of the first person of their Trinity, with a small figure of Dharma on his left, and a similar one of Sangha on his right hand.

This group was erected by Rajah Lachmindhar Sing Mall, and his son Partab Mall, of Kathmandu, A.D. 1637. About two-thirds of the way up, at the point where the ascent becomes very steep, are a couple of stone images of Garura, standing upon a serpent—one on each side of the path—which are supposed to guard the approach to the temple above them. A small carving of the Buddha Amoghas-siddha is placed above the head of each figure of Garura, in order to indicate that the Hindu god is made subordinate to the Buddhist deities of the place. The temple of Sambhunath is of great antiquity, but the date of its foundation is unknown.

According to tradition, the first chaitya was built on Mount Sambhu, by Gorades, a Rajah of Nipal, between two thousand and three thousand years ago. Previous to that time it was merely a sacred hill, its sanctity depending on the presence of the divine lotus beneath it, in which the spirit of the deity was enshrined, but no temple of any kind had been built upon it.

All that is now known, as authentic, concerning the temple, is gathered from the stone slabs placed in

and around it, on which are recorded, in the Hindu language and in the Niwari character, the dates when it has been repaired, and the names of the persons by whom the repairs were effected.

The first veritable record states that the Niwar Rajah Sewa Singha Mall, repaired the temple in A.D. 1593, and that he put up a new wooden spire to it.

The next account says that, in A.D. 1639, Shiyah Mah, a Lama from Lhassa, visited Nipal, during the reign of Lachmindhar Sing, father of Partab Mall; he thoroughly repaired the whole temple, covered the toran and spire with plates of copper-gilt, and crowned it with a gilt pinnacle and chattra.

The next authentic record states that, in A.D. 1640–50, Partab Mall, the Niwar Rajah of Kathmandu, built five copper-gilt shrines on the four sides of the base of the temple, and placed in each of them a copper-gilt image of one of the five Divine Buddhas.

He thoroughly repaired the whole temple, and also built on its eastern side, one on the north-east, the other on the south-east corner of the quadrangle by which it is surrounded, two brick temples, each in the shape of a flattened or four-sided cone, which he dedicated to the Buddhisaktis, and called after his own name, Partabpur.

In A.D. 1750, in the reign of Tait Prakas Mall, two Lamas from Lhassa visited Nipal, and put up a new central beam in the spire, in place of the old one which was injured. The present spire is of recent construction. In 1816, during a violent storm, its

central beam was snapped in two at the point where it issues from the toran, and the whole spire fell to the ground.

This occurred just at the time of the establishment of the British Residency in Nipal, and the coincidence naturally gave rise, among the superstitious Niwars, to very unfavourable omens regarding the future fate and independence of their country.

Some years elapsed before a new spire was built. At length, in 1825–26, great efforts having been made to collect the necessary funds, which were raised by a general subscription among all classes and grades of society, assisted by contributions from Lhassa, a new beam was prepared from a tree felled in a forest to the north of Mount Sheopuri, and was brought by great labour to the summit of the Sambhunath hill. The hemisphere was cut into; the central chamber or garbh was opened; the remains of the old beam were taken out; the new one was firmly fixed in its place; the chamber was again permanently closed; the hemisphere rebricked up, and a new spire—the present one—erected. During the last thirty years, no extensive repairs have been required. The jagir attached to the temple, and which is rather a liberal one, assisted by the fees and offerings presented by its numerous worshippers, is amply sufficient for its ordinary repairs and expenses.

The great temple to which the name of Sambhunath is specially applied, is a very fine and perfect specimen of a Buddhist chaitya, or mound-temple.

It consists of a solid hemisphere of earth and brick, about sixty feet in diameter and thirty feet in height, supporting a lofty conical spire, the top of which is crowned by a richly-carved pinnacle of copper-gilt.

Its only basement is a narrow cylindrical plinth, faced with slabs of stone, and which projects about two feet round the base of the temple. The hemisphere is somewhat flattened above; is covered with plaster, and is frequently overgrown with grass and weeds. The square toran or basement of the spire, has a projecting cornice above and below; it is covered with plates of copper-gilt, and has the two eyes of Buddha, painted in crimson, white, and black colours, on each of its four sides. Springing from the tops of the four sides of the toran, are four large angular slabs or escutcheons, also of copper-gilt, on each of which are five bas-reliefs of various Buddhas, Buddhisatwas, Lamas, and other eminent Buddhist saints.

At each of the upper corners of the toran, between these escutcheons, is a copper-gilt representation, about four feet in height, of a Thibetan "mani," or revolving prayer-cylinder. The conical and tapering spire is constructed entirely of wood. It consists of the usual thirteen segments, or circular platforms which are placed at regular intervals, one above another, and the outer edge or circumference of each of which is covered with plates of copper-gilt. Resting on the uppermost ring or segment of the spire is a strong wood and gilt framework supporting a richly

carved chattra or canopy, beneath which, and in the centre of the framework, is clearly seen the upper end of the wooden beam or linga, round which the spire is constructed, and on the top of which is the golden bell-shaped pinnacle.

This pinnacle again is crowned by a second small chattra which rests upon a sort of tripod, formed by three long gilt supports springing from the upper edge of the lower and larger canopy.

Round the base of the hemisphere or mound of the temple and built partly into its plinth, opposite the four cardinal points, are five large shrines, covered with copper-gilt, and each of which contains a gilt image, rather larger than life size, of one of the Divine Buddhas. The shrine of Vairochana is close to the right side of that of Akshobya, and, therefore, faces a little to the south of east. These are the five shrines that were built by Rajah Partab Mall, and they are, therefore, nearly two hundred and twenty years old. The image of Vairochana is a new one, having been put in its place in 1818, by some pious Niwar, in consequence of the old image having been much injured, and its gold coating stolen. The other images are of the same age as the shrines.

The image of Amitabha in the western shrine has a richly carved gilt mitre, or mukkhor, on his head; the other Buddhas have their heads uncovered.

Above each shrine is a gilt toran or escutcheon, on which is represented in relief a figure of Garura standing upon a pair of nagkunyas, or mermaids, each

of which is supported upon the coils of the tail of a grotesque sea-dragon.

Below this group, in the centre of each slab, are four small gilt reliefs, one being an image of the Buddha to whom the shrine is sacred, the others representing his Tara or consort, with a pair of attendant servants, holding chowries in their hands.

On each side of the entrance to the shrine is a copper-gilt relief of a Bhikshu, or inferior Banhra, with a chowrie in his hand; and below him is a figure of the kalas, or sacred water-ewer. The whole of each shrine is covered with plates of copper-gilt, which are richly moulded into ornamental beadings of flowers, snakes, and other devices.

The entrance to each shrine is closed by an iron curtain or network of chain, which serves to protect the image of the god from injury, and which is raised by the worshippers when they pay their homage, and present their offerings of fruit, flowers, rice, &c., to the deity.

Below the entrance to each shrine the respective supporters of each Buddha are carved in stone, and between them is the crest or cognisance of the god.

On the plinth below the eastern, southern, and western shrines is a carving in stone of the Hiran-chakhra, representing a chakhra or discus supported between a pair of kneeling deer.

Below the northern shrine, is a stone relief of Amoghasiddha, with a couple of attendant mermaids seated on a coil of snakes. In front of this northern

shrine is a square basin or depression in the pavement, in which these attendant serpents of Amoghasiddha are supposed to reside. About the eastern and western shrines are several stone reliefs, of different Buddhisatwas, mortal as well as divine.

Below the western shrine are a pair of stone reliefs, one on each side of it, representing Kara Bir and Vajra Bir, two Buddhist forms of the Hindu deity Bhairab, who act as guardians or door-keepers to the temple.

On the pedestals of these reliefs are carved portraits of the families of the men by whom these sculptures were put up. Midway between the shrines of the Buddhas are five smaller and simpler shrines, sacred to their Taras or Buddhisaktis.

The shrine of each Tara is placed on the left side of that of her lord. The shrine of Vajra Dhateswari is on the right side of that of Vairochana, in consequence of there not being room to place her shrine in its proper place, which is occupied by the shrine of Akshobya.

Each shrine contains a stone slab, in the centre of which is carved a pointed arched triangle, which is regarded as an emblem of the goddess and worshipped accordingly. On the pedestal of this slab, or else on the sides and base of the shrines, the respective supporters of the Taras are either carved in stone, or mould in copper-gilt. The slab itself is also in some cases ornamented with carvings of flowers, of the lotus of kalas, &c.

In the shrine of the Tara Mamukhi, two portraits of Niwars by whom the shrine was repaired, are carved in stone beneath the sacred slab. On the upper and projecting edge of the plinth which runs round the base of the temple, in the vacant spaces between the ten shrines of the Buddhas and their Taras, are a series of small upright stone slabs, let into the brickwork of the hemisphere. On these there were originally reliefs of mortal Buddhas and Buddhisaktis; models of chaityas; carvings of Buddhist symbols, and portrait figures of Lamas and various eminent Buddhist saints. These slabs, however, had become so covered with white-wash and paint, which has either dropped on them from above, on the annual cleansing of the hemisphere, or else has been daubed on them intentionally at various times, that their sculptures have become defaced, and in most cases the designs upon them can be no longer recognised. A low wooden rail runs all round the base of the temple, and along its top are placed a number of little shallow vessels, in which oil or ghee are burnt on occasion of certain religious festivals.

In front of the two eastern shrines, and at the top of the flight of steps leading from the Valley is a curiously-carved double-headed ornament, about five feet in length, and made of copper-gilt, which represents the Vajra or Thunderbolt of Indra. (See p. 200.) This divine missile was wrested from Indra by Buddha, and adopted by the latter as an emblem of his power; it is constantly sculptured about Buddhist

temples, and is regarded as a trophy of the victory won by the God of the Buddhists over the King of the Hindu heavens. This large Vajra was constructed and placed in its present position by Rajah Partab Mall, when he repaired the temple in A.D. 1640–50. He also placed on the top of the circular stone monument on which it rests a copper-gilt plate on which are engraved an immense number of designs of Buddhist deities and objects of worship. The stone monument itself is very ancient, having existed in its present site and form from time immemorial. It was probably constructed by some Thibetan Lamas who had come to Nipal, to visit the temple of Sambhunath. It is called a "Dharm dhatu-mandal." Dhatu-mandal means a relic-shrine, and is regarded by Buddhists as a special residence of a divine spirit.

These dhatu-mandals are very common in Nipal, in the vicinity of the larger temples. They are usually circular, or octagonal in shape, and are of various sizes. The simplest form of mandal is a mere circular slab of stone, raised two or three inches in height from the ground, and having its circumference carved into a number of more or less rounded foliations which are supposed to represent the petals of a lotus-flower. Such a mandal is commonly used as a pedestal on which the figures of Buddhist deities are seated, or on which models of small chaityas rest as a foundation. The footprints or churan of Sakya or Manjusri are generally carved on the surface of a simple manda of this kind.

The "dhatu-mandal" is larger and generally more ornamented, and is distinguished by having its upper surface more or less profusely carved with figures of Buddhist objects of worship. While the chaitya or tomb-temple is a depository for mortal relics, and is usually built over spots celebrated in the history of mortals, the dhatu-mandal, on the other hand, is regarded as a shrine untainted by human contents, and consecrated to, and especially tenanted by, the spirit of a deity. Like the chaitya, it has a central chamber or garbh; but this chamber contains no human relics, but only figured or graven images of those emblems and symbols which are peculiarly characteristic of the deity to whom the shrine is sacred.

Two kinds of dhatu-mandal are common in Nipal. One is regarded as the shrine of Vairochana, the first Celestial Buddha, and is called the Vajra dhatu-mandal; the other is the shrine of Manjusri Buddhisatwa, and is called the Dharm dhatu-mandal. There is no difference between them in their form or general appearance. They are distinguished from each other only by the number and character of the Buddhist designs which are engraved upon their upper surfaces.* The Dharm dhatu-mandal has no less than two hundred and twenty-two separate designs of deities and different objects of worship, arranged in compartments or sections of concentric circles sculptured or engraved upon it.

The Vajra dhatu-mandal has not more than from

fifty to sixty designs engraved upon it, and they differ from those of the Dharm dhatu-mandal both in their character and arrangement. The circular base or plinth of these mandals is sometimes—as in the case at Sambhunath—very richly carved. Round the sides of mandals of an octagonal shape, the ashta-mangal, or eight signs of good fortune are sometimes figured. Buddhist deities, symbols, allegories, flowers, or any other device, may be carved round their sides, or they may be left perfectly plain, as the design, when there is one, is merely ornamental and its character is not regulated by any fixed rule, but depends on the fancy and liberality of the person by whom it is executed. The circular and solid monument on which the gilt thunderbolt of Indra rests at Sambhunath is a Dharm dhatu-mandal, and is regarded as the peculiar shrine of Manjusri.

The plinth is divided into twelve compartments, on each of which is sculptured a figure of an animal, bird, or reptile.

These twelve figures represent the twelve months of the Thibetan year, which are named after them. The series is arranged in the following order, commencing to count from the eastern side.

1st. Rat. So called, but not at all like one, except in its head.

2nd. Bull.

3rd. Tiger.

4th. Hare. So called, though it looks more like a jackal or fox.

5th. Dragon. Called "Bij-li," intended to typify lightning.

6th. Serpent.

7th. Horse.

8th. Sheep.

9th. Monkey.

10th. Goose.

11th. Dog.

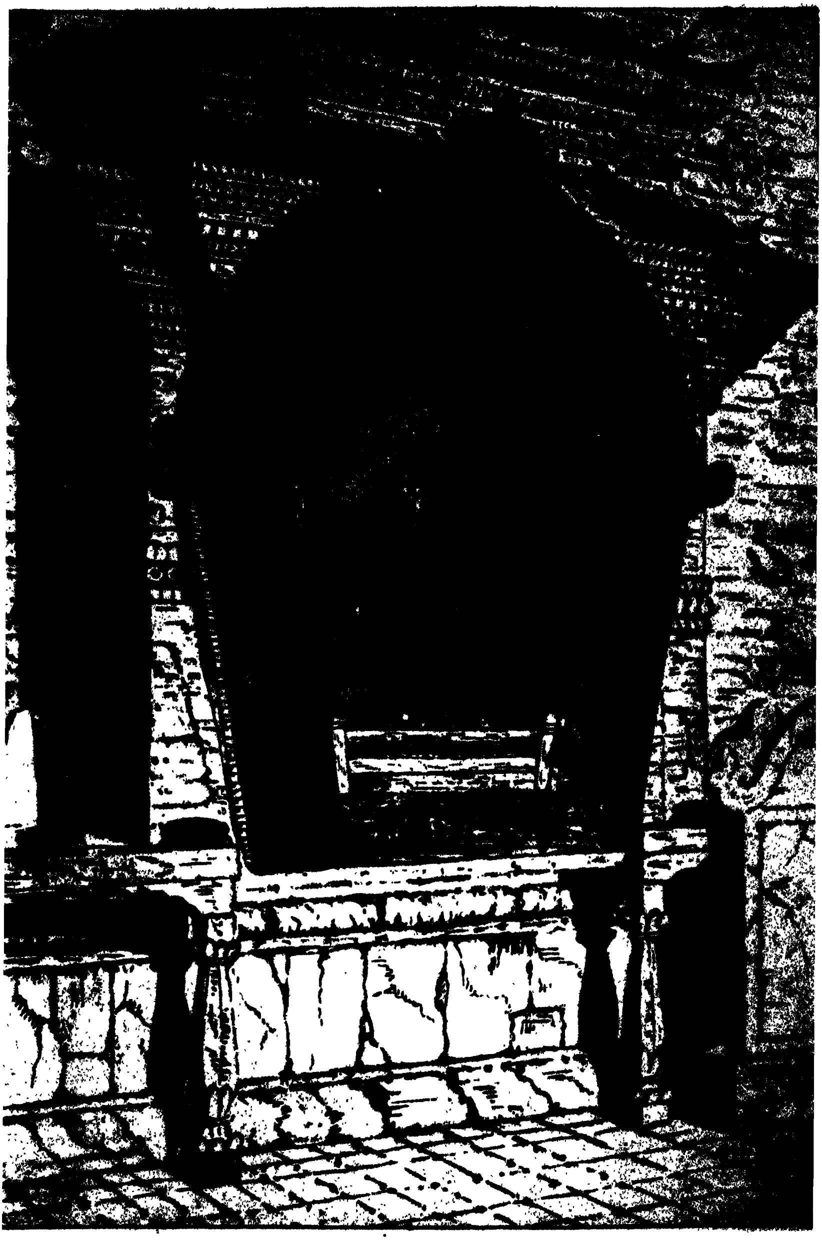
12th. Pig.

The figures are boldly though rudely executed; above them a serpent, sculptured in alto-relief, encircles the monument, its head and tail meeting together on its eastern side. Its upper surface is covered by the copper plate placed on it by Partab Mall, and on which are engraved two hundred and twenty-two designs of deities, and other objects of worship, arranged in the compartments of a series of concentric circles.

Opposite to the shrine of Vairochana is a small brass Vajra dhatu-mandal, about fifteen inches in diameter, and two or three inches in height above the pavement on which it stands.

On each side of the Dharm dhatu-mandal and Vajra is a large Singha, or dragon, sculptured in stone; they were placed in their present site by Partab Mall, to act as guardians to this, which is the principal, front of the temple.

In the north-east and south-east corners of the quadrangle in which the temple is enclosed, are the two temples of Partabpur. Each is of the shape of



SHRINE OF THE FIRST CELESTIAL BUDDHA, VAIROCHANA.
On the East side of the base of the Temple of Adi Buddha, Sambhunath.

a flattened or four-sided cone, and stands on a square basement of three terrace-like steps, raised one above another.

Each temple is crowned by a bell-shaped pinnacle of copper-gilt, on one side of which a sword is placed erect, as a sign that the building is sacred to a female and not to a male divinity.

In the chamber or shrine inside each temple are some figures of the Taras with their lords represented in the Tantrika style. These shrines, the entrance to which is under an open porch or verandah, are always kept closed, and none but Banhra priests are allowed to enter them.

In each of these is a pair of sculptured stone reliefs of female dowarpals, or door-keepers, each of which has the body of a woman with six heads, and the head of a bird or a beast.

In the southern porch, the reliefs represent "Kagheshya" Devi, with the head of a crow; and "Ulkeshya" Devi, with the head of a parrot.

In the northern temple they represent "Swameshya" Devi, with the head of a jackal; and "Sukhleshya" Devi, with the head of a dog. (*Eshya* is the feminine of *Eshi*, glorious or divine.)

Both temples are now a good deal out of repair.

Opposite the entrance-porch of each of these temples is a large metal bell, suspended, by means of a pair of dragons grotesquely cast in iron, from a horizontal block of stone which is supported at either end by an upright carved stone pillar. These, like

all other large bells in Nipal, are rung by simply striking the clapper against the bell, without moving or touching the latter. They are sounded both by priests and laymen as a means of driving away evil spirits.

Behind the southern of these two temples of Partabpur is an open shrine sacred to Busundhara, devi or consort to Vajra Dhara, who was an early mortal Buddha.

In the centre of the shrine is a stone carving of a kalas or water-ewer, sacred to the deity of the place.

This sculpture is believed to be one of the oldest monuments at Sambhunath, and has been in its present position from time immemorial.

The other reliefs about the shrine are comparatively modern, having been executed during the last hundred years.

On the right-hand side of the kalas is a figure of Padma Pani, and on its left is one of Viswa Pani—two Divine Buddhisatwas. Over the entrance to the shrine is an escutcheon, very elaborately carved; on it are figured Garura with his Nagkunyas. Below them, Vajra Dhara with attendant females, the two Buddhisatwas with their Taras, and in the central compartment is Busundhara, to whom the shrine is sacred.

At the entrance to the shrine, on one side, is a group representing the Trinity—Buddha, Dharma, and Sangha; on the other is a sitting figure of Sakya Singha Buddha.

On the west side of the temple of Sambhunath is a tall pillar, consisting of a single stone, on the capital of which is a large copper-gilt peacock, a bird to which more or less of sanctity is attached by Buddhists as well as by Hindus, and whose image has been in this case erected opposite to the shrine of Amitabha, in consequence of the peacock being the "supporter" peculiar to that deity.

A little to the north of this stone pillar, and on the north-west side of the great temple, is a two-roofed temple sacred to Devi Sitla, the Hindu goddess, whose assistance is deemed necessary for recovery from small-pox.

Their recognition of the divinity of Sitla affords a striking illustration of the unscrupulous manner in which the Nipalese Buddhists—when it suited their convenience to do so—adopted the Hindu deities as objects of Buddhist worship. Although their own scriptures denied the active interference of the Almighty in human affairs, yet the Niwars had no desire to be martyrs to the non-interference habits of their own Buddhist deities.

Their belief in the scriptures was not so strong as their dread of the small-pox. It was better, they thought, to drop their consistency and be protected from small-pox, than to retain their consistency but die of that disease. As they had no deity in their own calendar whose duty it was to attend to such matters, they had recourse to the Hindu mythology for assistance. The goddess Sitla was universally be-

lieved to afford the necessary protection to all those who sought her aid. The Buddhists accordingly recognised her divinity and besought her protection; they enrolled her among the list of their subordinate deities, and erected a temple to her honour beneath the very shadow of the temple of Adi Buddha at Sambhunath.

The present temple is a modern one, but from time immemorial there has been a temple to Sitla on this spot, and it is annually visited by thousands of Buddhists as well as of Hindus.

In A.D. 1800, when Rajah Ran Bahadur's Brahman mistress committed suicide in consequence of having lost her beauty from an attack of small-pox, the King wreaked his fury on several temples dedicated to Devi in different parts of the Valley.

By his order they were desecrated, defiled, and worship in them forbidden. This temple of Sitla was an especial object of his indignation, and was so injured that it fell entirely to ruin. After his abdication, the ground was purified, the ruins removed, and the present temple was built and opened for general worship to the goddess.

The temple is built in the form common to most Hindu temples in Nipal. It is square, double-storied, and has two roofs, the overhanging eaves of which rest upon wooden supports, on which figures of Devi are carved.

The lower roof is a tiled one, the upper is covered with plates of copper-gilt. A figure of Devi Sitla is

enshrined in the lowest chamber of the temple; but in order to show that the building is now appropriated to Buddhist worship, the pinnacle on the upper roof consists of a small gilt model of a chaitya, above which a gilt canopy or chuttra is raised by three slender supports. By the side of the chaitya pinnacle a gilt sword is erected as a sign that the temple is sacred to a female deity.

A curious proof how the worship of Sitla has extended from the Niwars to the Thibetans—numbers of whom annually visit Nipal, and who suffer fearfully from the ravages of small-pox—is afforded by the presence of several "manis" or revolving prayer-cylinders in a compartment of the temple, on the right side of the entrance to the shrine.

The "mani" is an instrument never employed by any class of the Niwars; and it has not, therefore, been introduced at Sambhunath for the use of the Niwars. It is constantly used by the Thibetans, and their dread of small-pox must have induced these simple and superstitious people to consecrate their manis at the shrine of Sitla—a deity not known in Thibet—as a means of affording to their countrymen, when they visit Sambhunath, an opportunity of offering their prayers to the goddess in the primitive style employed in their own country.

In a recess opposite the western side of this temple of Sitla is a colossal stone figure, in high relief, of Sakya Singha. It is between seven and eight feet in height, and is striped in different parts with paint,

which the pious renew from time to time. There is no record on it as to the date at which it was constructed; but the small detached reliefs of Buddhisatwas and Taras which are in the same recess, and which are believed to be older than it is, were carved and placed in their present position A.D. 1619.

Numbers of small detached stone chaityas, of all sizes, shapes, and ages—some standing alone, others collected together in groups—have been built about the enclosed court, in the centre of which the temple o Sambhunath stands.

Some of these are dedicatory; but the great majority are of a funereal character, having been erected as monuments to the memory of deceased individuals. They have been built chiefly on the north side of the temple; and in an open space on the north and west sides of the temple of Sitla a considerable number have been clustered together so as to form a large group of chaityas and monuments of various kinds.

The most interesting of these monuments are some specimens of the Linga and Yoni, which, having been carved into the shape of chaityas, are so modified in form by the Buddhist figures sculptured upon them, that they have quite lost their original character (see p. 202), and are now hardly to be distinguished from the other chaityas by which they are surrounded.

Between the temple of Sitla and the niche containing the colossal figure of Sakya Singha is a very beautifully sculptured monumental chaitya of this description. The upper part of the Linga is carved

into the form of a chaitya, which is covered with the usual toran and spire, from which the gilt chattra has fallen off.

On the four sides of the body of the Linga are sculptured figures of four of the Divine Buddhas. Above these, round the base of the garbh of the chaitya, are four small slabs, on the eastern of which is a figure of Vairochana; and on the three others are figures of mortal Buddhas.

The Divine Buddhas are supported on four double-bodied dragons, between which are carved the respective supporters of the Buddhas above them; and between each pair of these supporters—instead of the usual cognisance or crest—is a small slab, on which is engraved a figure of one of the four celestial kings who are supposed to preside over the four quarters of the heavens, and are collectively called "Chattra-Maharaj."

Individually the names of these four kings are—

Karak Raj, from having a sword in his hand. He presides over and faces the west.

Chaitya Raj, from having a chaitya in his hand. He presides over and faces the south.

Bina Raj, from having a bina or musical instrument in his hand. He presides over and faces the east.

Dhoj Raj, from having a standard-head in his hand. He presides over and faces to the north.

The Yoni forms a sort of pedestal for the column of Buddhist deities, and is encircled by a serpent whose head and tail meet at its outlet on its northern

side. Resting against the Yoni are four stone slabs, on one of which is a figure of Manjusri Buddhisatwa, and on the three others are the three persons of the Trinity. The entire group, including its square basement, is about six feet in height. There is no record as to when it was put up, but it is believed to be about one hundred years old.

At the north-eastern angle of this group of monumental chaityas is another curious Linga and Yoni. The Linga itself consists of an upright four-sided stone, but its rounded top originally formed the gurbh of a chaitya, the spire and toran of which have fallen off, and have not been replaced. The opening into which the toran was fixed is still visible on the top of the Linga. A standing figure of a Buddhisatwa is sculptured, in bas-relief, on each of its four sides.

This monument is very old, and has sunk a little on one side out of the perpendicular; there is no record as to its age, nor has it any jagir from the proceeds of which it can be repaired.

In a remote corner, on the north-west of the open sort of square in which these monuments are, is a small shrine of Manjusri Buddhisatwa, to which great numbers, both of Buddhists and Hindus, resort. It consists of an upright stone slab, of a horse-shoe shape, covered with bas-reliefs of the saint and his two wives Bardah and Mukhseddar.

In front of this slab are the two footprints or "churan" of Manjusri, raised in relief upon a cir-

cular stone mundul. On its right side is a stone relief of Ganesha, and on its left one of Mahenkal.

The temple of Sambhunath, with the numerous chaityas which stand about it, is enclosed within an irregular quadrangle of houses and powahs, which are almost exclusively occupied by Banhras and their families. This quadrangle is not a vihar or monastery, but appears to have gradually grown up round the four sides of the temple by the successive erection of new partis, powahs, and private houses, all facing into the central courtyard or enclosure.

Some of these buildings are of very ancient construction. The small octagonally-shaped powah, with overhanging tiled roof and richly-carved windows, which stands on the left side of the top of the ascent from the Valley, was erected for the accommodation of the religious public about twenty years ago.

There is, however, a regular vihar attached to the temple. It stands on its north-western side—opposite the west side of the temple of Sitla and close to the niche containing the figure of Sakya—and consists of a range of double-storied buildings with overhanging tiled roofs, which runs round a small quadrangle or open square, in the centre of which is a dedicatory chaitya. It is an old building and is very much out of repair. At its entrance, inside the door, are several old images which have been removed from temples that have gone to ruins, and have been placed for safety in their present position.

The most curious of the buildings in the neigh-

bourhood of the temples is a powah which stands on its western side, opposite the shrine of Amitabha.

In an upper apartment of this building there resides a family of Thibetan Lamas from Lhassa, to whom has been entrusted, from time immemorial, the custody of the sacred and everlasting fire, which is regarded as a symbol of the Supreme Deity, and is believed originally to have been derived from heaven, and is supposed never since to have been extinguished.

It is kept in two large copper cauldrons, half filled with ghee, which stand in the middle of the room, and the fire in them is kept alive by being perpetually fed with fresh supplies of ghee. A small wick burning with a pale blue lambent flame, floats on the surface of this melted ghee, just as the light of Adi Buddha in its lotus-shrine floated in days of yore on the surface of the lake of Naga Vasa.

If by any accident the fire at Sambhunath should become extinguished, it is renewed from a flame of sacred fire kept up in a similar establishment at the temple of Kasha Baddhnath, and *vice versâ.*

The Lamas are not allowed to obtain fire in such cases from any other source than that which is kept up in one or other of these two temples.

The room in which this sacred fire is kept is so low and dark that the numerous objects of interest which it contains cannot be very clearly seen. A raised counter or altar runs round two sides of the room, and on it are placed manuscripts, books, implements of worship, vessels for holding fire, figures of Buddha,

models of chaityas, &c. On the wall above it are several large drawings—apparently of Chinese or Thibetan execution—of Lamas, Buddhas, and other saints. The Lama guardians of the place are very civil, and seem pleased at the opportunity of showing to visitors the sacred fire, as well as the other curiosities which are under their charge.

From the open space on the north side of the temple of Sitla a broad pathway leads down a shoulder of the hill—between private houses occupied by Banhras—to a sort of terrace, on which several chaityas, shrines, and monuments have been erected.

There is also a large building with a gable-tiled roof, the entrance to which is always kept closed to all except officiating priests. It contains several Tantrika figures of various Buddhist deities. On one side of the door is a relief of a "Baghini" or female "Dawarpal," with the head of a "bagh" or tiger; on the other is a "Singhini" with the head of a dragon. Each has the body of a woman and has six hands. The most interesting of these is a colossal figure of Sakya seated cross-legged, in the same position as that in which Akshobya is always represented (see p. 167). A Vajra is carved as his cognisance on the central of the three compartments into which the front of the basement is divided, and a figure of a dragon is sculptured on each side of it. On each side of the image of Sakya there is a relief of a Bhikshu or mendicant monk, holding in the left hand a "pindapatra" or rice-vessel, and in the right a "khikshari"

or mace. This monument has no record upon it, but it is believed to be upwards of one hundred years old.

Close to this image of Sakya is a small detached shrine containing a very elaborately sculptured group, representing the three persons of the Trinity—Buddha, Dharma, and Sangha.

The figure of Dharma is the largest, and is placed in the centre of the three, in the position always assigned to the first person of the Trinity.

The precedence thus given to Dharma over Buddha shows that the group was put up by a Buddhist whose opinions were of a Materialist and not of a Theistic character (see pp. 87–89).

The principal temple of Sambhunath is under the charge of the Lamas who live in the powah on its western side. They act under the immediate orders of a superior Thibetan Lama, who resides in a vihar or "gumpa" of his own, situated on a low detached hill on the southern side of the hill of Sambhunath.

This Lama is deputed by the religious authorities at Lhassa to watch over the spiritual interests of the numerous Thibetans who annually visit Nipal, and also to exercise a general superintendence over the repairs and expenditure of the two great Buddhist temples of Kasha and Sambhunath, which are the respositories of the sacred fire.

He has no political relations with the Government of Nipal, nor any spiritual authority over the Buddhist Niwars of Nipal. His sacred rank as a Lama

ensures him general respect, but he is not consulted as a priest, nor has he any intercourse upon religious matters with the Niwars, who, when they visit Sambhunath, always employ the official services of the Banhras, who reside either in the vihar attached to the temple, or in some of the adjacent buildings.

The temple of Sambhunath, though annually visited by large numbers of Thibetans, is principally resorted to by the Buddhist Niwars inhabiting the Valley of Nipal, by whom it is regarded as a sort of national cathedral, and as the most important religious edifice in the country.

The greater part of the Thibetan pilgrims, after paying their respects to the Lama at Sambhunath and prostrating themselves before the sacred fire, frequent the temple of Kasha at Baddhnath—which is visited for purposes of worship by comparatively few Niwars—and take up their residence in its neighbourhood during their sojourn in Nipal.

At the commencement of the annual rains, or the 8th (ashtumi) of the month of Jaiti, the shrine of Sambhunath is covered over with matting and cloth to protect it from the weather. On the full moon of the month of Assan—at the time of the Dassera in October—this covering is removed in the presence of crowds who repair on that day to Sambhunath to pay their homage to the shrine of Adi Buddha. The same ceremonies of covering and uncovering the spire are performed on the same days at all the principal Buddhist chaityas in Nipal, except that of Kasha at

Baddhnath, which is a Thibetan and not a Niwar temple, and at it, therefore, the ordinary Niwar customs are not observed.

Asoka's Temples at Patan.

According to local tradition, the Buddhist monarch Asoka, King of Magadha or Modern Bahar, made a pilgrimage to Nipal in the middle of the third century B.C., in order to visit the temple of Sambhunath and the shrine of Gujeshuri at Pashpattinath. He was accompanied by his daughter Charumatti, and attended by a large retinue of followers.

At that period Manju-Patan—founded by Manjusri, and built at the junction of the Baghmatti and Bishnmatti rivers, on the site now occupied by the city of Kathmandu—was the principal town in the Valley. Patan, Bhatgaon, and Kirtipur were not in existence.

Asoka determined to perpetuate the memory of his visit by founding a new city, and by dedicating to the Supreme Deity a series of temples in its neighbourhood, as enduring monuments of his piety and munificence.

He accordingly selected the rising ground over which Patan now stands as the site of the projected city, to which he gave the name which the Niwars have rendered Lalita-Patan, and which is, perhaps, a corruption of Patali-patra, the capital of Asoka's kingdom of Magadha.

In the centre of the new city he built a temple, which is still standing near the south side of the

Darbar; and on the four sides of the city, opposite to the four cardinal points, he erected four mound-temples, and dedicated them to the Supreme Deity, Adi Buddha.

After performing these acts of piety, Asoka returned to Hindustan; but his daughter, having devoted herself to a religious life, remained in Nipal, and resided as a Bhikshuni or nun in a convent which she had established in the neighbourhood of Pashpattinath, which is existing at the present day, and is still called, after the name of its founder and patroness, "Charu Vihi."

The four temples which Asoka erected on the four sides of the city of Patan are all built in the same style. Each consists of a simple hemispherical garbh, which is encircled below by a narrow cylindrical plinth, without any projecting basement, and which is crowned above by a square toran, from which springs a low, four-sided pyramid of solid brickwork, which is divided as usual into thirteen segments, the toran and pyramid together constituting a small tower rather than a spire. From the uppermost of these thirteen divisions a stone Linga rises, the point of which is intended to represent the Joti or flame symbolic of Adi Buddha.

Round the base of each temple are the shrines of the Divine Buddhas. Not one of the four temples has any pinnacle or chattra; but above the pyramidal tower of all except the western one a wooden scaffolding has been erected, to which, just before the

commencement of the rains in Jaiti, some matting is fastened to protect it and the spire from the weather. After the termination of the rains, the full moon of Assan, on the second (?) day of the Dassera, this matting is removed, and a temporary wooden and cloth chattra is erected over the spire and secured to the scaffolding, where it remains for eight days, when it is taken down and deposited in a neighbouring vihar.

The hemisphere of each temple is believed to contain the usual central chamber or garbh, in which, besides some sculptures of the Buddhas and their Taras, there are probably deposited some historical records of Asoka. As, however, from time immemorial none of these hemispheres have ever been opened, nothing definite is known about their contents; and as any attempt to gratify curiosity on such a subject by excavation would be regarded and resented—by Hindus as well as Buddhists—as an act of the grossest sacrilege, there is no chance of these ancient and interesting monuments being explored, and their antiquarian treasures exposed, until the Buddhist religion is extinct in the country.

Of the four temples, the northern one is called by the Niwars "Epi," or "Zimpi Taudu." It is situated just within the walls of the city, whereas the three other temples all stand some distance outside the city. There are several inscriptions about the temple, but they are most of them so old and defaced that they cannot be deciphered. The earliest record states, in A.D. 1690 the five shrines for the Divine Buddhas were

constructed round its base by two Niwars, one a Bhikshu inhabiting the Epi Vihar, the other a Sherishta Niwar.

Each of the four cardinal shrines contained an image of one of the Buddhas; but in Vairochana's shrine an unhewn stone, instead of an image, was placed. In 1751, when the temple and spire were repaired by some Jaffu Niwars, this unhewn stone was removed, and the present image of Dipaditya Dipankara Buddha, one of the earliest of the mortal Buddhas, was put in its place.

Four shrines to the Taras were also erected at the same time. In the centre of the hemisphere is a spring, which is dry during the greater part of the year; but in the rains water issues from it, oozing through the brickwork of the plinth on its south-western side. It is said that Asoka constructed a small tank or basin for this spring in the foundation of the temple, and that there is a similar one at Sambhunath, but that the water has no exit, the spring having been closed up by a large stone which has been placed over its mouth, which opens into the central chamber of the garbh.

The spire, which consists of the usual thirteen divisions, has a stone Linga at its top.

The temple stands in a square courtyard, on the north-eastern and south-eastern corners of which are a few small chaityas.

Opposite to the eastern front of the temple, but separated from it by the street, is a large vihar, called

after the chaitya Epi Taudu Vihar. It is said to have been founded under the following circumstances.

Ages ago, a native of Kapila, the birthplace of Sakya Singha, made a pilgrimage to Nipal. He brought with him three valuable turquoises; one of them he gave to the King of Patan for the price of the land on which to build a vihar; the second he deposited in the garbh of the Epi-Taudu temple; and with the money raised by the sale of the third one he erected the vihar and repaired the temple.

This vihar is attached to the temple of Machendra, and the car and property of Machendra, his trappings, the great head of Bhairab, &c. are kept in it; but the Banhras who reside in it always take care of the temple, superintend its festivals, and from time to time repair it.

The eastern of Asoka's temples is situated about a quarter of a mile outside the walls of the city, and is called by the Niwars "Traitas Taudu."

All its inscriptions are so defaced as to be illegible. It was repaired in 1846, and is now in very good order. There is a small vihar attached to it—called Bhikshu Vihar—which is situated in the eastern suburbs of the city.

The southern temple stands about a quarter of a mile to the south of the city walls, and is much the largest of all. It is called "Laghan Taudu." None of its old inscriptions are now legible.

Shrines and images of the five Divine Buddhas have been constructed round its base. There are three

figures of Amitabha in the western shrine, which have been placed successively as they now are, one in front of the other, by the different persons whose piety led them to erect the images.

On the eastern side, in 1833, the unhewn stone of Vairochana was removed from his shrine, and was replaced by the present image of the Deity.

This temple differs from the other three temples of Asoka in standing upon a large circular basement, which runs round it in the form of a wide terrace. This basement appears to have originally stood on the side of a tank, which, however, is now quite dry.

Although the small tower-like spire, and the shrines round the base of the temple have been kept in very good repair, the hemisphere or mound itself has been entirely neglected. Though faced with brick, it is covered with grass jungle, and its substance appears to have sunk very considerably in different parts. Its outline is now very irregular, and is far from hemispherical, although it is nowhere ruinous, nor is its surface broken. The plinth, too, has quite disappeared. It is probable that its central chamber has collapsed, and that the earth and brickwork about it have gradually given way and sunk lower into the foundations.

There is a small vihar attached to the temple.

The western temple stands a short way distant from the western suburbs of the city, and is called by the Niwars "Puchu" or "Pulchu Taudu."

The earliest decipherable inscription records that

the shrine of Akshobya on its eastern side, with the image of the God, was erected in A.D. 1561 by a Banhra, who lived in a house by the side of the small tank—now only a shallow pond—which is close to its northern face."

In A.D. 1759 the brick-plinth round its base was thoroughly repaired by fifteen Niwars, who clubbed together for that purpose. They also repaired its brick spire, which is surmounted by a Linga, but has at present no scaffolding over it. It probably, formerly, had the usual wooden frame-work; but on its becoming decayed there were no funds to erect a new one.

At the annual festival in Sawan, the temporary chattra is fastened to the Linga instead of to the scaffolding.

The vihar which is attached to the temple is situated on a small detached hill on its western side. It is called "Pulchu Vihar," and contains a double-roofed temple sacred to Sakya Singha.

The fifth of Asoka's own temples was erected exactly in the centre of the site selected for the city of Patan. It is now standing opposite the southern face of the Darbar, and is said to be exactly in the centre of the city.

Besides these five large temples, there are two smaller chaityas, the building of which is also attributed to Asoka. One stands on the side of the square tank in the western part of the city of Patan, and the other is situated in the town of Kirtipur.

Both are built after the same plan; but their style

is so very different from that of any other of Asoka's temples, that it is probable that the existing chaityas have been erected merely on the foundations, or raised out of the ruins of temples which were originally built by that king, but which have long since mouldered away.

Under these circumstances, and as the existing temples have stood on their present sites and in their present forms from time immemorial, it is not unnatural that the Niwars should attribute them to their favourite Asoka, although it is probable that they really are of much more modern construction.

Each of these two temples is known among the Niwars by the same name, that of "Chillandeo."

Both at Patan and at Kirtipur the term "Chillandeo" is applied to a group of five temples, the principal and largest of which stands in the centre, having one of the four smaller subordinate chaityas opposite each of its corners.

The hemisphere of each central temple is elevated about six feet from the ground by standing on a square basement, which forms a broad terrace round the base of the garbh.

The lower part of the temple, which rests on this basement, is square, and each of its four sides slopes gradually upwards and inwards for several feet till it joins the plinth of the garbh which rises from its summit.

The garbh itself is of the usual hemispherical form and is surmounted by a square toran, which has the

eyes of Buddha painted on each of its four sides. A deep and projecting cornice runs round the top of the toran, and each side supports a pointed-arched stone slab, on which is carved the crest or cognisance of one of the Divine Buddhas. From the toran springs a tall and very acutely conical spire, constructed of solid brickwork and faced with thirteen circular rings of stone.

The top of the central beam or linga projects several feet above the uppermost of these rings, and is crowned by a bell-shaped gilt pinnacle, above which a small chattra is supported by means of a slender tripod. On each side of the square base of the garbh is a shrine containing an image of one of the Divine Buddhas, and at each of its corners is a smaller shrine containing an image of one of the Taras.

On the eastern side there is a shrine, on the right hand of that of Akshobya, "which is an unhewn stone, sacred to Vairochana." On the left side of Akshobya is a small shrine and image of Padma Pani.

In front of the eastern face of each temple is a large stone "Dharm dhatu-mandal" (see p. 229).

The four smaller chaityas opposite the four corners of each Chillandeo temple are of the usual form; they are constructed of brick, and have shrines and images of the Divine Buddhas round the bases of their gurbhs.

In both Chillandeo temples the shrines and images which they contain are very elaborately finished; the characteristic crests, supporters, and symbols of the

Buddhas and their respective Taras are very distinctly carved, and all the details about the temples have been executed with an amount of care and accuracy which makes them very interesting and valuable objects of study.

The Chillandeo temple at Patan stands on the west side of a square tank, which is said to have been made by Asoka at the same time that he built the temple. There is an inscription on a stone on the east side of the temple, which states that the central chaitya and the four smaller ones at its corners were thoroughly repaired, A.D. 1357, by a Sherishta Niwar named Megapal.

The Dharm dhatu-mandal opposite its eastern front was constructed, A.D. 1690, by eight or ten Banhras, who clubbed their money together for that purpose. They lived in the vihar attached to the temple, and which stands on its west side and is called "Mohal Vihar." The portraits of themselves and their families are engraved round the edge or plinth of the mandal.

The Chillandeo Temple at Kirtipur.—The earliest record is on an inscription dated A.D. 1509, in which year the temple was enlarged and repaired. Opposite its eastern front is an octagonal Dhurm dhatu-mandal, on the sides of which are carved the "Ashta mangal," or eight signs of good fortune. It was constructed by two Banhra brothers, A.D. 1669. At the south-eastern corner of the temple is a small detached shrine containing images of the three persons of the Bud-

dhist Trinity, Buddha being in the centre. It was erected A.D. 1673, in the time of Rajah Siri Nevas Mall, by a Vajra Acharya Banhra. The bell on the terrace of the temple, on its eastern side, was put up A.D. 1755 by a Banhra, who had his own portrait, with those of his wife and child, engraved on the small stones which are let into its pedestal. The vihar which is attached to the temple stands on its southern side.

The entrance to the temple is guarded on its right by a sculptured bas-relief of Karak Bir as a Dawarpal, and on its left by a companion figure of Vajra Bir. A pair of elephants, Akshobya's supporters, stand as ornaments at the foot of the steps.

Temple of Adi Buddha, called Buddhmandal, in Kathmandu.—This temple stands in the centre of an old vihar, which is called "Laghan-Tal Vihar," from an open square named "Laghan-Tal" which is close to its north side. The principal temple, as well as the small shrine now enclosed within the roots of a peepul-tree which has grown out of it, and is gradually destroying it, and which is called "Lognath," was thoroughly restored, A.D. 1579, by a Banhra named Bandhava Singha. Nothing is known of the history of the temple previous to that date. The temple is built of stone, and stands upon a square basement, formed of two terraces, one above the other, the edges of which are faced with stone.

A small chaitya has been built at each of the four

corners of the upper terrace. Four shrines containing images of the Divine Buddhas are placed round the lower part of the temple below the garbh. The spire is crowned by a small gilt chattra. In small stone temples of this size the masonry is solid throughout; there is no central supporting beam, but the top of the spire in which the chattra rests is carved into the shape of the upper or projecting part of the Linga.

The stone garbh or central chamber is generally, in these cases, placed, not in the hemisphere, which is solid, but at the junction of the hemisphere at its basement. These temples, being situated in an out-of-the-way part of the city, are not very much frequented.

Temple called Kathisambhu, in the City of Kathmandu.—This temple was commenced and dedicated to Adi Buddha by Rajah Nurindra Mall, son of Ummar Mall, about A.D. 1450; but it was never completed. Partab Mall, the Niwar Rajah of Kathmandu, in A.D. 1647 commenced to repair and restore it; when it was nearly finished he died, and it has never since been completed or even repaired, and it is now fast falling into ruin. On two or three occasions, many years ago, pious Banhras have set to work to restore it, but tradition says that in each case they died very shortly afterwards; and it is now the general belief that were any person to begin to repair the temple, he would assuredly die within three months of commencing operations.

The hemisphere of the temple is built of brick, and stands on the upper of three square terraces, raised one upon the other, which form its basement.

Round the base of the hemisphere are four large shrines, each of which contains an image of a Divine Buddha; and between these are four small shrines, each containing a carved and perforated stone symbolic of one of the Taras.

Numerous stone slabs, on which are reliefs of chaityas, Buddhisatwas, Lamas, Siddhas, and other sacred characters, are ranged round the base of the garbh on the uppermost of the three terraces. Small ornamental stone chaityas were originally erected at all the angles of each of the three terraces; but most of them are now either broken or decayed. Several funereal chaityas have been erected in different parts of the square court in which the large temple stands. The buildings about this court are chiefly inhabited by a race of dancers, who are interlopers, but who have gradually established a colony of their own in the immediate vicinity of Kathisambhu. There is a small vihar attached to the temple, which is inhabited by Banhras, and which stands on its southern side.

Temple called Dandeo, north side of the wood of Pashpatti, and near the town of Deo Patan.—It is dedicated to Adi Buddha, but the date of its erection is unknown. It is said to have been originally built by a Niwar Rajah named Dharmdatta, the same king that erected the first temple of

Mahadeo at Pashpatti. According to its earliest record, it was repaired in A.D. 1661, at the expense of the Darbar of the adjacent town of Deo Patan.

The spire was originally covered with plates of copper-gilt, but these were removed at the time of the Gorkha invasion, in order to help the Niwar Government to defray the expenses of the war. In 1845 the central supporting beam having become broken, it was replaced by the present one at the expense of some Banhras resident in Deo Patan. The garbh was on that occasion opened, and in it there were found, and still remain, a number of figures of Buddhas, Taras, and others, and also a quantity of money.

On each side of the base of the hemisphere is a shrine containing an image of one of the Divine Buddhas; there is also a small shrine to Vairochana, guarded by a pair of small dragons, and placed on the right side of Akshobya's shrine. Between these shrines are four carved and perforated stone slabs, sacred to the Taras.

The temple has no basement beyond a narrow cylindrical plinth, which projects about three feet, so as to form a sort of step or path round the base of the garbh. On this projecting plinth, between the shrines of the Buddhas and their Taras, are numerous carved slabs, on which are figured Buddhisatwas, Siddhas, and numerous designs of chaityas. Numbers of small circular mandals are carved on the flat stone slabs with which the upper surface of the projecting plinth is faced.

The toran has the eyes of Buddha on its four sides; and the tall spire, which is acutely pyramidical in shape, is constructed of solid brickwork.

The upper part of the central beam, which projects from the top of the spire, supports a bell-shaped pinnacle, but is not furnished with a chattra.

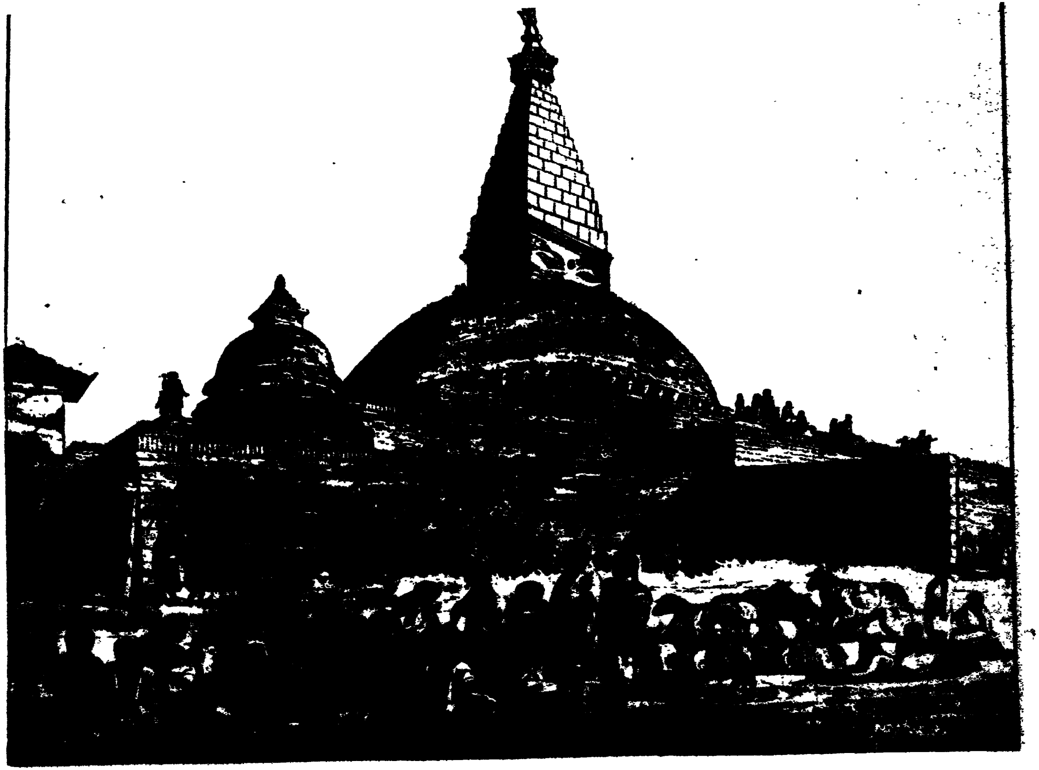
Numerous small chaityas—some dedicatory, others funereal—are scattered round the open space surrounding the principal temple.

A vihar is attached to the temple, and stands on its western side. On the north side of the temple is a small detached building with a tiled roof, in which is placed, upon a stone pedestal, a seated image of Sakya Singha Buddha. He has no supporters, but a small figure of the Vajra is carved on a slab in front of the pedestal. There is no date or inscription about the figure by which its age can be judged. It is in very good preservation, and is not, probably, more than one hundred and fifty or two hundred years old.

Memorial Temples.

The second class of Buddhist temples are those which are of a strictly memorial character, which are built either over celebrated spots, or to the memory of celebrated saints.

The Temple called Kasha Chait, or Temple of Kasha or Baddhnath.—It is much the largest Buddhist temple in Nipal. It is situated about three



BUDDHIST TEMPLE, CALLED "KASHA CHAIT," AT BUDDHNATH, NIPAL.

miles to the east of Kathmandu, and from its great bulk and the height of its glittering spire, it can be seen from all parts of the Valley.

Although built in the style of the Nipalese chaityas, it is a Thibetan, and not a Niwar temple. It is very old, but the date of its erection is unknown. It is believed to have been built over the tomb, and probably to contain within its garbh some of the ashes or other relics of an eminent Thibetan Lama named Kasha, who, having come to Nipal on a pilgrimage from Lhassa, died, and was either burnt or interred at this spot. This temple, having been erected to his memory, was called after his name, and has ever since been the favourite resort of the crowds of Thibetan pilgrims and traders who annually visit Nipal during the cold months of the year. Although its character is fully recognised by all Buddhist Niwars, yet comparatively few of them visit it for purposes of worship. It was originally built, and is still kept in repair, at the expense of the authorities at Lhassa, by whose order the gilding of the spire is occasionally renewed. The ordinary repairs of the masonry of which the temple is constructed are annually made by some of the Thibetan pilgrims during their stay at the spot. They also clean away the weeds and grass with which the mound and terraces become covered during the rains; they repaint the divine eyes on the four sides of the toran, and daub with mortar and whitewash various parts of the temple.

The temple stands upon a square and very massive

basement which is composed of three broad terraces, rising one above another. From the uppermost of these terraces the hemisphere springs; round its base is a narrow stone plinth, in which are a series of small niches or recesses which extend all round it. In each recess is a stone relief of the third Divine Buddha, Amitabha, the figures being all alike. There are no other shrines about the temple, either to Buddhas or their Taras.

The base of the hemisphere is about ninety feet in diameter. The hemisphere forms half of a circle of ninety feet in diameter. If the circle were completed, its margin would just touch the ground. The three terraces together are just equal to the height of the hemisphere, and are therefore forty-five feet; the spire and pinnacle are apparently of the same height, or forty-five feet, thus giving the whole building to the top of its pinnacle an elevation of one hundred and thirty-five feet.

The square toran is built of brick, and has the eyes of Buddha painted on each of its four sides.

The spire is in the shape of a four-sided pyramid, the thirteen divisions of which are covered with plates of copper-gilt. It is surmounted by a large gilt chattra or canopy, from the upper surface of which rises the usual bell-shaped ornamental pinnacle.

On the north side of the temple, on the lowest of the three terraces, are two small detached buildings, in the east of which is an immense "Mani" or prayer-revolver fully six feet in height; in the western one

are some figures of Buddha. Between these two buildings is a small stone image of a Nagkunya or mermaid seated upon a tortoise.

On the south side of the lowest terrace, facing the road, is a small detached chamber, the front of which is closed by iron railings, in which are several small funereal chaityas, which have been placed in their present position as monuments to the memory of different eminent Thibetan Buddhists who have died in the vicinity of the temple.

The temple is enclosed within an extensive quadrangle consisting of small brick houses, with tiled or thatched roofs, in many of which Banhra silversmiths (Niwars) reside all the year round, and manufacture little silver amulets, charms, boxes, and ornaments of various sizes and forms, which they sell or exchange to the Thibetan pilgrims who visit the temple during the cold weather. Many of the houses are empty during the hot weather and rains, but are occupied by the Thibetans during their stay in the Valley.

On the north side of this quadrangle is a large kind of powah or "ghyang," in which some Lamas reside, as they do in the similar, but smaller, building at Saṁbhunath, and have charge of the sacred fire which is kept in it.

There is no vihar of any kind attached to the temple; and the Banhras who reside about the enclosure as silversmiths all belong to different vihars of their own, which are situated at Patan, Kathmandu, or elsewhere.

On the north-eastern and eastern sides of the enclosure are some brick chaityas of the ordinary form, dedicated to Adi Buddha, and having niches for the Divine Buddhas on their four sides.

Outside the south side of the quadrangle, between it and the high road, are several rude and simple brick and plaster graves, without any head-stones, which mark the spots where different Thibetan pilgrims have been buried.

The Temple of Machendranath, in Patan—Machendranath, or Matsyendranath, was an eminent Buddhist saint, who is regarded by the Niwars as having been an incarnation of Padma Pani, the fourth Divine Buddhisatwa. He is said to have visited Nipal A.D. 437, and to have been escorted thither by Rajah Nurindra Deo, King of Bhatgaon, who had repaired to Kapothal Parbat, in Assam, the residence of Machendranath, in order to implore his aid in rescuing Nipal from a drought which had lasted for twelve years, and the further continuance of which would cause the ruin of the country. His timely arrival induced a copious fall of rain, and saved the Niwars from famine. In memory of this visit, Nurindra Deo built a temple and called it after Machendranath, as the saviour of the country; he also instituted in his honour an annual festival, which is still celebrated by the Niwars, and is regarded by them as the greatest of all their national and religious festivals.

The temple, founded under these circumstances by Narindra Deo, stands within the city of Patan, near its southern side. The date of the erection of the existing temple is not known. It is probable that the original temple was a chaitya with a mound and shrine of the usual form, and that this ancient chaitya having fallen into ruin, the present edifice, several centuries afterwards, was erected on the site of the former building, but in the Hindu style of architecture.

The earliest record about the temple is in an inscription, dated A.D. 1582, on a relic which is deposited over one of the windows. In A.D. 1664, Rajah Sri Nivas Mall repaired the temple, and put on the two upper copper-gilt roofs. Inside the square chamber or shrine on the ground floor, in which the image of the god is kept, there is an inscription recording a standing order made by the King Sri Nivas to the effect that from the "Asnan-ke-din," when the figure of the deity is publicly bathed, until the grand day of the festival, when the image is undressed (the Gudri-jatra), no one should wear shoes within the city of Patan; and that, for the six months during which the god resided in this temple, no dhooly or dharri should be allowed within the walls of the city. If the order was ever obeyed, it has now been obsolete from time immemorial.

In 1726 Rajah Jai Prakas Mall put on the portion of copper-gilt plating that is now on the lowest of the three roofs.

The temple is richly endowed, and is therefore kept in very good repair. It is one of the few Niwar temples, the revenues of which were not confiscated by the Gorkhas on their conquest of the country. The temple stands in the centre of a very large open court or quadrangle which, from its size, is called "Tu" or "Tu Vihar," and, like all other vihars, is inhabited by Banhras.

The temple is not a chaitya, but, though named after a Buddhist saint and sacred to Buddhist worship, is built in the style adopted in the majority of Hindu temples in Nipal. It is a three-storied square building consisting of three small chambers placed one above another—the largest below, the smallest above. Each story is connected with that above it by a broad, slanting, overhanging roof, which runs round the four sides of the temple, and is supported on its eaves below by carved wooden supports. The uppermost and smallest roof is obtusely pyramidal in shape, and has on its top the usual bell-shaped gilt pinnacle, above which a small chattra is supported on the heads of four standing serpents.

Both the upper roofs are built of wood covered with plates of copper-gilt; the lowest roof is tiled on three sides, but is gilt over the main entrance to the temple.

The temple stands on a square basement, which forms a terrace round its four sides. The entire structure is constructed of very durable red brick, and in each story are wooden windows elaborately carved.

The entrance to the shrine of the deity in the lowest story is through a richly-carved doorway, and the steps leading to it are guarded by a pair of stone dragons. Two or three mandals, on pedestals, stand in front of the temple, and some small chaityas are scattered about the quadrangle of the vihar in which it stands.

Temple of Machendranath Minor, in Kathmandu.—This temple stands in the centre of a quadrangle on the north-west of the street leading from Assam Tol to the Darbar. It is of the same form as the temple of Machendranath at Patan, except that it has two instead of three overhanging tiled roofs.

It is sacred to the Buddhisatwa Samantabhadra or Jan Bahadeo (in Niwari), with whom the lesser Machendranath is identified.

Temple of Manjusri.—There are several small shrines dedicated to Manjusri and his wives in different parts of the Valley. The largest and most important is situated on Mount Manju, on the western of the two crests of the hill of Sambhunath.

This temple stands in the centre of a small courtyard. The temple is a small chaitya of the usual form, but elevated some height from the ground on a solid square base. On the west side of this base is a small shrine having inside it a stone with a "trikon" opening in it, with a "chippat" above. This stone is sacred to Saraswati Devi or Mukhseddar, the senior of

Manjusri's two wives. Immediately in front of this is a mandal, on which is carved in relief the "churan" or footprints of Manjusri, with an eye across each sole. The front or face of the shrine is formed by a large horse-shoe-shaped toran, on which are carved numerous small reliefs to Manjusri and his two wives. Uppermost of all is Namuchangiti, another form of Manjusri, with a couple of kneeling attendants. Below him, in the centre, is Vairochana, the first, and below him again is Vajra Satwa, the sixth Divine Buddha. On the left-hand side of these is Dharma, on their right hand is Sangha. Below these on each side is a figure of Manjusri, and below these again are his two wives, one on each side. Lowest of all are Ganesha and Mahenkal.

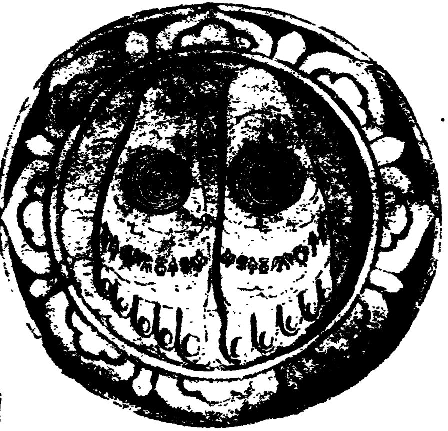
On the four sides of the base of the chaitya above are the usual sitting figures of the four Divine Buddhas; while on the very top of the spire, instead of a gilt chattra, is a crescent representing the moon, and out of it issues the divine light or "joti."

On either side of the doorway leading into the courtyard, round the temple, are reliefs of Karak Bir and Vajra Bir, Dowarpals. In the wall-recesses are reliefs of Manjusri and of various Devis and Saktis.

The date of the erection of this temple is unknown; from its good preservation it cannot be very old. The earliest recorded date is A.D. 1768, in which year the whole temple was thoroughly repaired.

This temple is a very popular one; even many of

THE "CHARAN" OR FOOT-PRINT OF MANJUSRÍ BODDHISATWA.



THE "CHARAN" OF SAKYA SINGHA BUDDHA.

THE "CHARAN" OF VISHNU, OR OF SARASVATI.

the Gorkhas annually visit it. But they say that the temple is sacred to Saraswati, a consort of Vishnu's, and that the churan represents the footprints of that goddess, and not of Manjusri. The eye of Buddha across the sole of the foot is a proof that it belongs to Manjusri. The general form and carvings about the temple, with its chaitya above, sufficiently show that the building is a Buddhist, and not a Hindu temple.

Memorial Temple of Sakya Singha, called Mahabuddh, in Patan.—This temple is of an unusual form, having no mound nor spire of segments. It is of a conical form, with little minarets at the four corners of the lower portion of the building. It is about seventy-five feet high. It stands in the centre of a small court, which is so narrow and confined that there is only a pathway between the houses composing the court and the sides of the temple. It is consequently impossible to get a distinct view of the upper part of the building. The closeness to it of the houses surrounding it have, however, had the effect of protecting it from the injuries by which most other temples in Nipal have so severely suffered. It is, perhaps, the most elaborately carved of any temple in the Valley, and is probably also in the best state of preservation. It was built A.D. 1585 by a Buddhist Niwar and his family. This Niwar and his wife made a pilgrimage to Gaya in Hindustan. After remaining there three years, they

were directed to return to their home and to build a temple to Buddha. They accordingly commenced this building, probably from some drawings and designs which they may have brought from Gaya with them, and which will account for the temple having a form so much more like those commonly met with in Hindustan than like the ordinary Buddhist temples in the Hills. The workmanship of the building was so elaborate and costly that it took three generations (father, son, and grandson) to complete it.

The descendants of this family still live in the small court around the temple, and keep the sacred edifice in repair.

A jagir of about forty or fifty rupees annually is attached to the temple. There is only one entrance, by a stone doorway with a little porch supported on stone pillars, and this is on the eastern side. This door leads into a central chamber, in which is a large figure of Sakya Singha. There are no porches or doorways on the other three sides of the temple. The building is formed of a very perfect and durable kind of brick, and the outer side of these bricks is covered with a hard red sort of composition.

The whole outside of the temple from top to bottom is most elaborately carved with small figures of Buddha; these reliefs extend deep into the brick, through the composition, and are nearly as hard and as durable as stone. There are said to be in all, outside and inside, nine thousand different carvings or designs of Buddha in this one temple.

This temple is divided into five stories:— Sakya Singha is enshrined in the centre of the first story, Amitabha is in the second, a small stone chaitya in the third, the Dharm dhatu-mandal in the fourth, and the Vajra dhatu-mandal in the fifth and uppermost story.

The whole structure is crowned on the outside by a small gilt model of a Churamani chaitya.

There are not many temples specially dedicated to Sakya Singha, though there are numerous shrines sacred to him, and many figures of him, some of them colossal, in different parts of the Valley. Of these latter, two of the largest are at Sambhunath (already described at p. 219 *et seq.*). There is another large sitting figure of him in a small building close to the "Dandeo" temple near Pashpattinath (see p. 259). Sakya Singha appears to have been regarded as a special patron of all vihars, as a shrine containing a figure of him is to be found in the principal place (generally opposite the entrance) of every real vihar in Nipal. Perhaps the largest of these shrines is in the Vihar, at the east side of the city of Kathmandu. The vihar contains in its centre a large chaitya, and in its south-east corner in a detached building with large folding doors, usually kept closed, is a colossal sitting figure of Sakya Singha.

Funereal Temples and Monuments.

Temples of this class are very numerous in all parts of the Valley. They are mostly small in size; many

of them are very richly carved. They are always constructed of stone, and are generally in the form of a Churamani chaitya. There are, however, some of a very different form, and which are, from their peculiarity, worthy of some special notice.

Even those of which the general form is not that of a chaitya, are surmounted at the top by a small model of a chaitya. The best collection of these monumental temples is at Sambhunath, where some may be noticed in which the Hindu symbol of the Linga and Yoni has been adopted, and its form modified so as to make it represent a Buddhist chaitya. The rounded top of the Linga is made to represent the hemisphere of the chaitya, and on to it the spire of a chaitya is fixed. The most remarkable of these stands opposite the upright stone figure of Sakya Singha on the north-western side of the large temple of Adi Buddha. It is about six feet in height including the pedestal, and is very richly and elaborately sculptured. (For description of this and another Linga and Yoni similarly modified, see pp. 239–240.)

Whatever the form adopted in these funereal monuments, there is always a small chamber or hollow space left in them, which serves as a relic chamber, and corresponds to the chamber which is always constructed in the centre of the garbh of a regular chaitya. In these small monuments this chamber is situated in the upper part of the garbh just below the toran; in fact, the toran and spire (which are usually constructed out of one piece of stone) are

fitted into the upper part of the garbh, so as to enclose a small hollow which constitutes the relic-chamber. This small chamber is divided into nine compartments, in each of which is deposited some relic or other.

These relics consist of various objects, such as precious stones, certain kinds of wood, certain grains, or small personal relics of the party to whom the monument is raised. When these have been duly deposited, the chamber is closed by fitting and securely fastening down the spire into the garbh. The chamber is not then opened again. In many cases where these monuments have been neglected, the spire has been broken off or taken out, and the relic-chamber exposed. In such instances their contents, of course, are lost; but the form of the chamber, and its division into compartments, is clearly seen. These are the only instances in which we can ever see these chambers, as when the monument is uninjured the chamber is never allowed to be opened. Persons who construct these monuments to the memory of their deceased relatives generally endow them with a small annual jagir, amounting to a few rupees, with which the monument is kept in repair. In many cases, however, these jagirs have been lost or misappropriated, or the family to whom the monument belongs may have become extinct or migrated, and the monument is then neglected and may fall to ruins, or, which is more common, be exposed to the sacrilegious violence of thieves, who break open the central chamber in hopes

of finding some valuables in it. These relic-chambers, especially those which have any claims to antiquity, are of considerable interest to antiquaries, as their contents afford indications of the phases through which the Buddhist religion has passed. Several interesting discoveries have been made in those opened in India.

CHAPTER IX.

VIHARS (MONASTERIES).

Among the numerous buildings of Patan, some of the most interesting are the vihars or Buddhist monasteries. In remote ages, when the entire body of Banhras devoted themselves exclusively to the duties of priests or monks, the vihars in which they resided were strictly monasteries, and devoted, like their occupants, to purposes of religion. When, at a subsequent period, the entire body of Banhras secularized and adopted different hereditary callings, merely devoting their leisure to their duties as priests, and only officiating at festivals when their services were required, the greater part of their time being spent in their secular occupations—then the vihars lost their exclusively religious character as monasteries and became changed, as it were, into colleges or halls of a mixed nature, partly religious, as containing always one chaitya, and sometimes several, besides the shrine

of the deity or saint in whose honour they were erected; and partly commercial, as being occupied by a class of men, Banhras or priests indeed by name, but who were really chiefly occupied in trading avocations.

There are several vihars in every city and town in Nipal. The most numerous and most important are found in the city of Patan. There are fifteen principal vihars in Patan, and only eight in Kathmandu; but in addition to these there are in each city a large number of smaller vihars (in Patan more than one hundred, and in Kathmandu eighty-eight), which are mere offshoots from one or other of the principal ones. The inhabitants having outgrown the limits of an old vihar, some of its members migrated and founded another, which, however, is always looked upon as a colony closely connected with the parent establishment.

All these vihars, large or small, are occupied exclusively by Banhras, who hereditarily follow certain avocations, which, with their quarters in the vihar, they have inherited from their ancestors. All the vihars are inhabited solely by Banhra Niwars; at least, as a general rule.

The Jaffus, Udas, and heterodox Buddhists live scattered about in streets and lanes through the city; they never congregate in masses as do the Banhras.

An individual Jaffu or other Niwar may be allowed to reside in a vihar from charity, or as an exception; but he has no hereditary right to residence.

The Banhras occupying the vihar usually follow the same avocations. The practice of certain families all following the same trade, and clustering together into the same ranges of buildings, where they enjoy, by inheritance, peculiar privileges in consideration of their performing peculiar duties, has had great influence in encouraging, if it did not help to originate, the system of caste (founded on the exclusive exercise of certain hereditary trades), which has been universally adopted by all the Buddhist Niwars in Nipal, although it is utterly opposed to the spirit as well as the law, of the orthodox Buddhist scriptures.

There are in Patan fifteen large and distinct vihars at the present day, and as each of these was originally a monastery, we may imagine how the streets of the city must, in byegone days, have swarmed with the teachers and followers of Buddhism, and how great an influence in religious matters the pious monks of Patan must have exercised over the rest of the Valley.

Patan ever has been, and is still, the stronghold of Buddhism in Nipal. Two-thirds of its Niwar inhabitants are Buddhists. It abounds in Buddhist monuments and temples; and by far the most important and grandest festival in Nipal—that of Machendranath—is a purely Buddhist one, and is celebrated in its streets.

All these vihars possess the same general architectural characters. They are double-storied and usually

built in the form of a quadrangle. In the centre of this quadrangle there is always one chaitya, and in some vihars there are several. On the north side of this central chaitya, opposite the shrine of Amoghasiddha, is a small tank or basin in which the ceremony of "Hom" can be performed.

There is also always a shrine containing a figure of Sakya Singha in the quadrangle, and a pair of reliefs of Ganesha and Mahenkal at the entrance of every vihar. No range of buildings even built round a Buddhist temple is a true vihar unless possessing all the above characteristics.

They are built after the ordinary Nipalese fashion of burnt red bricks, with massive wooden frames and doorways and overhanging tiled roofs, the eaves of which rest upon boldly-carved wooden supports.

The ornamental carvings of their windows and doors are generally very elaborate, and on the stone gateways which form the entrance to some of them are bold bas-reliefs of various mythological subjects.

Although surrounding Buddhist shrines and containing within their limits many sacred objects of Buddhist worship, yet these vihars must not be mistaken for temples. In former times they were monasteries, inhabited by mendicant monks and ascetics, but they were never temples to the Supreme or any other deity; at the present day they are merely secular establishments or corporations, intimately associated with the existing and corrupt system of caste, and are maintained by the Niwars as separate institu-

tions solely for the encouragement of trade, and not for the support of religion.

Although the greater part of every vihar is occupied by families of trading Niwars, yet a certain portion of the quadrangular range of buildings is set aside for the use and habitation of those priests and their attendants and companions who are in immediate charge of the temple or temples to which the vihar is attached.

In this part all such supernumerary ornaments, trappings, &c. connected with the temple, as are only used on certain occasions, are stowed away; and in some cases where a locomotive god belongs to a temple and is only displayed to his worshippers in processions and on high days and holidays, the image of the deity himself, with the clothes, masks, and paraphernalia worn by those who officiate on such religious festivities, is carefully kept "perdu" in the vihar, under the charge of certain responsible parties.

Every vihar is attached to some temple or other, which is usually situated in its immediate vicinity, and all the movables, &c. connected with the temple are kept in this vihar.

The most important and interesting vihars are the following:—

Gahar Vihar

Is situated in the western quarter of the city of Patan, between the Darbar and the large tank square. It is a large open square, and not a single quadrangular

range of buildings. It contains a number of small Buddhist temples of various sizes, the largest of which stands in the centre of the square.

Perhaps the most interesting vihar is that which is said to be the most ancient building in the city, and which is situated near the much-frequented "Hitti" (the Sun-Dhara or Golden Spring) to the south-east of the Darbar. It is called "Unko Vihar," or classically, "Rudra Varna Maha Vihar." It is said to have been built originally by a Niwar Rajah, Sheo Deo Brahma. It was repaired A.D. 880 by Rajah Buddra Deo, and again restored and thoroughly repaired by a pious Buddhist Niwar A.D. 1653. This Niwar at the same time placed at the foot of the wooden column which stands in the inner quadrangle a stone figure of his own father—a tribute of filial respect to his parent's memory.

There is a figure of Sakya Singha inside the building, which is taken out and exhibited and carried about on occasions of certain festivals. This vihar consists of two quadrangles—a large and a small—standing one behind the other, and communicating with each other by a narrow doorway.

Epi Taudu Vihar.

There is a vihar attached to each of Asoka's temples in Patan, but this is the only one of any interest. It is of the ordinary quadrangular form, and has a shrine of Sakya opposite to its entrance. (For account of it, see p. 249.)

Hak Vihar, Patan.

This is a small quadrangular vihar on the west side of the Darbar near the large tank square. The only object of interest connected with this vihar is a beautifully-carved stone porchway through which it is entered.

Formerly this vihar was on a site now occupied by part of the Darbar, and it was then called "Ratnakar Vihar." Rajah Sidrinur Singh wanting the ground, removed it, and had it built on its present site and gave it its present name; and the doorway was built at the same time.

On either side of the doorway are Vajra Pani and Padma Pani. Above Vajra Pani (having a Vajra on the lotus in his hand) is Pandara Tara, the consort of Amitabha. Above Padma Pani is Tara, the consort of Amoghasiddha. On the escutcheon are the five celestial Buddhas, four-headed (the fourth head is not seen, being behind) and eight-handed.

On their respective supporters their "mudras" are not observed. Above all is Vajra Satwa, supported by a pair of dancing or slave-girls, and having a Vajra in his right and a bell in his left hand.

The whole of this doorway is very beautifully carved, but the style in which the figures are executed is a clear proof that Buddhism had become very degenerate at the period of its execution.

The figures are all four-headed and eight-handed, whereas in pure Buddhism divine figures were never

represented with more than the ordinary number of heads and hands.

Vajra Satwa has no business at the top of the escutcheon, and his introduction above all the other Divine Buddhas is a proof of the corruption and heterodoxy of the parties by whom and for whom the sculpture was executed.

No or Nau Vihi, Patan.

"No" or "Nau" in Niwari means "new," and was applied to the building when it was first erected by its founder, probably as a colony from one of the old vihars; and it has retained the prefix as a name ever since.

Bihi or Vihi is an inferior kind of vihar, and was originally intended for the inferior orders of monks. It has no reference to the size of the building.

This vihi is of the ordinary form, and the only object of interest about it is a long curved piece of timber, now old and decaying, which once formed the shaft of Machendranath's car, and which, when no longer fit for use, was deposited in front of this vihi as a sacred relic.

After the vihars of Patan, there are none of any special interest in the other cities of Nipal.

In the town of Chabbar there is a large and curious vihar called Chob Vihar.

On the south side of its quadrangle is a four-storied temple, the basement of which contains a shrine and large figure of Sakya Singha.

The front of this temple is covered with goods and chattels and other personalities of deceased Buddhist Niwars.

In the centre of the quadrangle is a small temple to Maha Deo, which has no business to be inside a vihar; it was erected by some Hindu Niwar at a period long subsequent to the erection of the vihar.

A figure of the Lesser Machendranath used to be kept in this vihar; and there was an annual Ruth-jatra in his honour, the car being drawn from Chabbar to Pashpatti. At one of these processions the car was upset in the Subanumatti stream, and while there a party of Bhotias detached the deity from his car and carried him off in triumph to Kerang, where he has remained ever since. They built a large temple with silver roofs for his residence, and attached a vihar to it. The temple and vihar are in good preservation at the present day. Since this unfortunate accident there has been no car-festival at Chabbar.

CHAPTER X.

RELIGIOUS FESTIVALS AS NOW OBSERVED BY THE BUDDHISTS OF NIPAL.

RELIGIOUS festivals are very numerous among the Niwars of Nipal. They vary much in character, according to the gods in whose honour they are instituted, and the religion—whether Hindu or Buddhist—of the classes by whom they are observed.

The Hindu and the Buddhist Niwars are so closely connected together in consequence of the adoption of caste by the latter, that their festivals are of as mixed a character as their creed.

The fact is that, in Nipal, whatever may be the case elsewhere, there is so close a connection between Hinduism and Buddhism, and the one religion seems to pass into the other so insensibly, that is difficult to draw the exact line of difference between them.

Nothing is more common than to see shrines dedicated to Hindu deities (especially Vishnu, Ganesha,

and Garura), or relievos representing them, not only within the precincts of a Buddhist temple, but actually forming part of it.

In the same way, figures of Buddha and shrines dedicated to him are constantly to be seen within purely Hindu temples. A striking instance occurs in a temple called Mahenkal, dedicated to Mahadeo or Shiva under that name, and situated on the high road, close to the Thandi Khel. This temple, though a very small one, has probably a larger number of worshippers than any temple in the Valley; its votaries are of all sects and ranks, from the Hindu Gorkha King and his Queen down to the humblest Buddhist Niwar.

The figure inside, which is the object of this general worship, represents Shiva in the form of Mahenkal. This figure the Hindus worship; but out of his head, and forming part of the coronet on his head, is a small figure of the Buddha Akshobya. This latter the Buddhists worship; but the two constitute only one image, and there is only one shrine, so that at the same time, and before the same shrine, may frequently be seen purely Brahmanical Hindus, of all grades, worshipping side by side with Buddhist Niwars.

The Hindus look on Mahenkal as a form of Vishnu, while the Buddhists regard him as identical with Vajra Pani, son of Akshobya, and they worship him accordingly as such.

Thus, men of two different religions unite in wor-

shipping the same deity and under the same name; but each assign to that deity the peculiar characteristics which belong to his own creed.

Viewed in this light, Buddhism ought to be considered, as it is in Nipal, as a branch of Hinduism, and not as a distinct faith; just as the Greek and English Protestant Churches, equally with the Roman Catholic, are the branches of the great Christian Church, though it may suit the bigotry of the Romanist to call the Protestant a heretic, just as it suits the bigotry of many Hindus to call the Buddhist an outcaste.

There is hardly a Niwar festival in the Valley which can be said to be purely Hindu or purely Buddhist. In many Hindu festivals, as at the Indrajatra, Banhras officiate as priests, and crowds of Buddhist Niwars are seen assisting at their celebration and joining in the worship of Hindu deities.

On the other hand, the Hindus regard the Buddhist deities as eminent saints; they visit their temples and join in the festivals in their honour, even in those of the most exclusively Buddhist character, as the Machendrajatra.

Other festivals again, as the Gaejatra, are of so very mixed a character that it is impossible to say whether they belong more to the Hindus or to the Buddhists. For this reason it is impossible to dissociate the Hindu from the Buddhist festivals in Nipal, and it would be the simplest way to describe the national festivals of the Niwars, as they exist in Nipal at the present day, without attempting to give

to any one of them either a purely Buddhist or purely Hindu character. With the great mass of the people the religious part of the festival is but little thought of. The so-called religious festivals are observed in Nipal very much as Christmas is kept in England—as a season of feasting and festivity, rather than as one of prayer and religion. When the Niwars have paid their usual visit of respect to the shrine of the deity in whose honour the festival was instituted, and have contributed their mite in the way of money, rice, &c. for the benefit of the priests and the poor connected with that temple, they consider their religious duties are over, and abandon themselves to the full enjoyment of the festivities which take place on such occasions, and from which the peculiar characteristics of each of these festivals is chiefly derived.

Despite the general decay which has crept into Buddhism, and is now gradually destroying its vitality, yet its followers still zealously support all their national and religious festivals, and adhere with great tenacity to the mere external forms and ceremonies of their Buddhist Church.

In this respect some remarks of M. Rochan, in his "Wanderings in Italy" (Vol. I., p. 96), with reference to the attachment shown by the modern Greeks to their national Church, are equally applicable to the Niwars. He says "that the outward rites of a Church form a much stronger bond of union than its spirit or its dogmas. The Greek Church, like Judaism and Buddhism, has been spiritually dead for hundreds of

years, yet it still maintains its standing by its various and sharply-defined ritual whose dominion rests on the strongest of all forces—that of habit. A religion which has succeeded in embodying itself in the most artificial ceremonial possible" (or, as regards the Niwars, in the national festivals of the people) "has secured to itself centuries of existence.

"How far it is a desirable lot that a spiritual power whose kingdom should be in the souls of men, should thus walk the earth as the ghost of its former self, is quite another question."

Generally speaking, the majority of the Nipalese take no part or interest in the various processions, progresses, &c. from city to city, and shrine to shrine. These, as well as the numberless peculiar rites and observances laid down by their orthodox scripture, are left to the priests—Brahmans or Banhras, as the case may be—whose professional business it is to attend to them.

The Niwars as a body are much more strict than the Gorkhas in their observance of the rules laid down for processions, visiting shrines, &c.

In Nipal, as in Europe—especially in Catholic countries—the women are much more zealous and regular in the performance of their religious duties than are the men. Crowds of Niwar women and children are constantly met at all seasons and in all parts of the Valley, nicely dressed, with flowers in their hair, and offerings of eggs, rice, flowers, vegetables, ducks, &c. in their hands, on their way to the different temples

and shrines. The men seldom take any part on these occasions, except when, as at regular festivals, there is any feasting to be had. The Niwars pray well, as John Bull fights well, on a full stomach. With them it is not "prayer and fasting," but "prayer and feasting," which are deemed essential to salvation.

During the Niwar dynasty the Government took great pride in securing the proper observance of the different religious festivals, and always liberally contributed large sums of money towards defraying the necessary expenses of the different jatras

The festivals accordingly came off, "in the good old times," with *éclat.*

It is quite different with the Gorkha Government. They take no interest in the Niwar or any other religious festivals, they contribute no money for their support; they sanction their occurrence, but do not actively encourage them. The natural result is, that all the national or Niwar festivals of Nipal have lost a great deal of their importance; and though kept up by the Niwars, who are strongly attached to "things as they were," there is not a tithe of the splendour exhibited, nor of the cost expended upon them, which were observed in the time of the Niwar dynasty.

Even the Machendrajatra and the Indrajatra are now shorn of a great part of their splendour; the feastings, numbers of dancers, maskers, of buffaloes slaughtered, are all greatly reduced. Every year they diminish somewhat, and in the course of another

generation little, probably, will exist of them except their names.

It would be endless to enumerate all the festivals that take place annually in a valley where, as Kirkpatrick remarks, "there are nearly as many temples as houses, and as many idols as inhabitants, there not being a fountain, a river, or a hill within its limits that is not consecrated to one or other of the Hindu or Buddhist deities."

Each of these different temples has its own set of votaries, and many shrines of a peculiarly sacred character have, at one season or another, worshippers from each and every sect in the Valley.

Progresses or processions to some or other of these temples, on some pretext or another (as good or bad fortune, births, deaths, marriages, sickness, &c.), are constantly going on. But these are mere subordinate ceremonies, though sometimes participated in by a large number of persons, as for instance, by all the members of an entire sect, caste, or family. They are of a purely local character, and do not require any particular description.

The term "festival" or "jatra" should be restricted to such religious processions or festivities as are to a greater or less extent observed by the entire mass of the Niwars.

The share which individual Niwars take in the different festivals is not optional, but depends on a curious custom. Under the Niwar kings from the earliest known times, the acting on these occasions

was the duty or privilege of certain families or castes. Certain families always did the dancing; others of the carpenter caste constructed the cars, &c.; others made the masks, &c.; others did all the necessary painting of the cars, masks, &c.; division of labour being carried to the greatest extreme. The performance of such labour, whatever it was, was always hereditary, and continued in the same family from father to son. This custom obtains to the present day.

On the occurrence of any of these grand festivals, the different divisions of labour, such as making the car or the masks, painting them, &c., dancing, playing on musical instruments, &c., are performed, not optionally, but as duty incumbent on them, by the descendants of the very men who performed those same duties many generations ago. The only difference is that under the Niwar kings these festivals were supported by Government with such liberal pecuniary assistance that no man was a loser by the time or work he bestowed on them. If he did not get actual pay, the gratuities given and the privileges enjoyed were so numerous that every man felt himself well compensated for any trouble or expense he had incurred. At the present day, when Government contributes nothing whatever towards the expenses of the festivals, the duty falls very heavily on many of the poor Niwars, whose time is often occupied for many days together on work for which they get no other reward than the satisfaction of having performed

a religious duty, and acted up to the example set them by their ancestors.

If any Niwar should without sufficient reason (which he will be required to show) absent himself and shirk the performance of this hereditary duty, he is tried and fined, the amount of fine varying according to his means and the importance of the duty which he ought to have performed.

The following list includes all the important Niwar festivals now observed in Nipal. They are arranged in the order in which they take place, commencing with the month of Baisakh, as being the first month of the Niwar year:—

	Festival.	Month.
1.	Bhairabjatra or Biskati	Baisakh.
2.	Gaijatra	Sawan.
3.	Banhrajatra	Sawan.
4.	Indrajatra	Bhadu.
5.	Swayambhumala	Assin.
6.	Sheoratri	Phagan.
7.	Small Machendrajatra	Chait.
8.	Neta Devi Rajatra	Chait.
9.	Great Machendrajatra	Chait.
10.	Festival of Narayan, at Balaji	Chait.
	And at Bara Nil Khiat	Kartikh.

All the above may be regarded as purely national festivals, being peculiar to the Niwars of Nipal, and not existing in the plains of India.

The three great and purely Hindu festivals—the

Huli, the Dassera, and the Dewali—are observed in Nipal, especially by the Gorkhas, just as they are in Hindustan, or only with slight modifications. They are shared in by the Niwars; but there is nothing peculiar to Nipal, or characteristic of the Niwars in the manner in which they are celebrated, and they do not therefore require any special notice.

The Bhairabjatra or Biskati,

as it is called by the Niwars, is a festival in honour of Bhairab and Bhairavi. It is one of the three grand Niwar festivals, one of which takes place annually in each of the three principal cities of the Valley. It occurs in Bhatgaon as the Machendrajatra does in Patan, and the Indrajatra does in Kathmandu.

Bhairab or Bhairava is an incarnation of Shiva as the "Destroyer," and is a most popular deity in Nipal, where he is looked on as a guardian-angel of the country.

Strictly speaking, he is a purely Hindu deity, and, as such, ought not to be an object of worship to Buddhists; but he has been adopted by the latter into their mythology, and his power and displeasure are so much dreaded that his protection is sought, and worship is offered to him and his consort, by Buddhists as well as by Hindus.

He has a great many temples dedicated to him, and in all directions are seen stone alto-reliefs of him of various sizes, and generally, if not always, represent-

ing him as trampling upon one or two demons. He and the prostrate demon seem to be a sort of Nipalese version of St. George and the Dragon. There are festivals in his honour throughout Nipal, at various seasons of the year; but the Biskati at Bhatgaon is the most important of them all, and his temple in that city is perhaps his most popular shrine.

The festival at Bhatgaon commences on the first day of Baisakh, and lasts for two days. There are really two festivals, but as they occur simultaneously they have long been associated together, so as only to constitute one spectacle. The first part consists in a procession of two cars, in one of which a figure of Bhairab is seated, and in the other a figure of Bhairavi. They are dragged in triumph through the city; and this constitutes the Ruthjatra.

The other jatra consists in the erection of a long beam of timber called the Linga in front of the temple of Bhairab near the Darbar, and round it puja is made, buffaloes slain, &c. This is the Lingajatra.

The two cars are dragged up to the side of the Linga, and the three stand together during the religious ceremonies which are going on in their honour. On the second day the Linga is taken down and the cars removed.

The Bhatgaon festival is not so grand a one as those which occur either at Patan or Kathmandu (though there is a proportionate amount of feasting among the Bhatgaon Niwars); at least, there are not

so many spectators, and the King and Sirdars never take the trouble to attend it. This is probably in consequence of Bhatgaon being so much further from the capital than is Patan.

The Gorkhas take no part in the festival except as spectators. The Buddhist Niwars take part in it, but they do not feel the same active interest in it which they do in the more purely Buddhist festival, the Machendrajatra.

There are two other festivals in honour of Bhairab and his consort, which take place a little earlier than the Biskati, and which are remarkable chiefly for the disgusting orgies with which they are attended. They are the Neta Devi Rajatra in Kathmandu, and the Devijatra at Nayakot.

The Niwars call this the Neta Devi Rajatra from the temple of that name in Kathmandu, sacred to Devi as Bhairavi, in front of which the jatra occurs. It takes place during the night of the fourteenth day of the lunar month.

There is great feasting and festivities at and around the temple, the King and Sardars generally being present. It is one of those festivals in which both Hindus and Buddhists share.

The officiating priests are Jaffu Niwars; Banhras may attend as spectators, but they have no duty to perform.

There are twelve male dancers, all masked, and called "Dharmis"; four of them are masked as Bhairab, Bhairavi or Kali, Virahi, and as a Kumari or

maiden daughter of Bhairab. They are all very richly dressed and ornamented.

The festivities take place during the night, and are over by daybreak. Several buffaloes are slaughtered, and the four Dharmis drink copiously and to their fill of the fresh blood as it issues from the bodies of the animals. This festival occurs always at night, except on the twelfth year, when it takes place in the day. It is observed in the same way, but in different places, at Patan, Bhatgaon, and Kirtipur, as well as in Kathmandu, and then it is celebrated during the day.

The other festival—that at Nayakot—takes place in Baisakh, and is a similar festival, only on a much larger scale.

The sacred figure of Bhairavi Devi is brought from her temple at Nayakot to Devi Ghat, a ghat situated at the junction of the Trisulganga and Tadi rivers. Festivities and puja, &c. last for five days, during which time crowds of buffaloes are slaughtered, and the warm life-blood of the slaughtered animals is drunk as it flows by the two Hindu Niwars (Dharmis), male and female, who on this occasion personate Bhairab and Bhairavi, and to whom puja is made, as if they were actual deities, by crowds of admiring worshippers (Gorkhas as well as Niwars, Buddhists as well as Hindus), who throng the place for the five days during which the festival lasts. The priests who officiate are Banhras, and it is by their orders that the buffaloes are killed by the "Kassais" or butchers, and that the blood is drunk by the Jaffu Niwars. It

is the duty of the Banhras to attend, though they do not share in the bloody sacrifices of Bhairavi. Animal sacrifices of all sorts are strictly prohibited to Buddhists, and at their temples only rice, milk, fruit, ghee, and flowers are allowed to be offered, and never flesh of any kind.

Although, in the present corrupt state of Buddhism, Banhras drink wine and eat buffaloes' and goats' flesh, and have no objection to kill the goats with their own hands, yet these practices are contrary to their scriptures; and it is only in consequence of the most flagrant corruption that Banhras should publicly officiate on such occasions as those at Nayakot. On these occasions the two Dharmis drink such a quantity of blood that—an eye-witness told me—their bodies actually appeared swelled and distended, and their faces bloated. After a time nature could bear no more, and they vomited the blood up; what they brought up was carefully collected, distributed, and kept as sacred relics of the god's actual presence by many of the Niwars and votaries.

After the festival is over the image of the goddess is conducted back to the temple at Nayakot, where her ladyship remains until the following year. There is no temple for her at Devi Ghat, where there is only a heap of stones, walled in temporarily every season by wood planks, &c. to protect it from the sight of the profane. It is the only shrine belonging to the goddess, and to this heap of stones offerings and puja are made.

Successive Rajahs have professed anxiety to build her a temple at Devi Ghat, as it is the place which is dedicated to, and sanctified by her, and where her temple ought to stand. The goddess has, however, revealed herself so unequivocally by dreams to the Rajahs, declaring that she wishes her temple to be *in the town of Nayakot,* that the pious monarchs have acted on her suggestion, and her temple was originally built in Nayakot, and has remained there until the present day. The real reason is, of course, that no temple could stand against the torrent of waters which rushes down at Devi Ghat, deluging the whole place, during the annual rains. The temple would infallibly be washed away bodily, and the knowledge of this fact has induced the goddess to prefer a site where her shrine would be "high and dry," and has made the Rajahs obey the dictates of prudence under the name of piety, by building a temple in a spot where they were not likely to be called on for the expense of rebuilding it a second time.

The credulous and superstitious natives say that at this period of the year, when malarious fever is raging in the jungles, the goddess resides in these unhealthy districts, and that all those who do not make offerings at her shrine will, if exposed to the fever, fall victims to her displeasure. They say, and firmly believe, that the "awal fever" at Nayakot is suspended during the five days her festival lasts, and that none who repair as votaries to her shrine at Devi Ghat will fall victims to the disease.

The Gaijatra.

There is a curious and interesting festival which occurs annually at Patan, Kathmandu, and all the cities in the Valley, and which is connected with the different vihars in each city. It is called the Gaijatra or festival in honour of the cow, not because the Buddhists particularly reverence that animal, but because the Hindu Niwars, who also join in the festival, and have always been the most influential portion of the population (although not the most numerous portion) have chosen to call the festival after their own favourite animal.

The Hindu portion of the festival, or that in which the worship of the cow takes place, is confined to only one day; whereas the Buddhist part of the festival lasts for several days. But as the procession of the cow is a public one, and takes place in the public streets, while the Buddhist part occurs inside the vihars, the whole festival has received the name which ought to be confined to the subordinate Hindu part of it.

The festival commences on the first day after the full moon of Sawan, and consists in an image of a cow being carried in triumphal procession through the streets of the city.

On this day each Niwar family in which during the preceding year any person has died, sends a servant or hires someone to form part of the procession of masqueraders which takes place in each city. The

masqueraders, consisting of Jaffus, Banhras, Sheristas, and others, wear masks roughly formed into the shape of a cow's head having a pair of horns attached. The resemblance is often merely nominal, no likeness to the animal's head being traceable in the grotesquely-coloured and ash-smeared masks. Grass, weeds, &c. they place about their heads in order to resemble the food and remind the spectators of the habits of the animal. The masqueraders are for the time supposed to be cows, and while the procession lasts they are not allowed to speak. Their silence is, however, made up for by the noise of the band of musicians that accompanies them, and whose music, though it may be sacred, is certainly not harmonious. They drag along the ground after them all their domestic utensils in which they either prepare or eat food. Large round blocks with a hole in the centre, through which a rope is passed and pulled by two men, are the vessels in which "chura" is ground. Their copper and other vessels are all brought, and as they are dragged along the ground, their jingle adds greatly to the noise and "tamasha." A large roughly-made and painted effigy of the cow is carried behind them. The procession closes with a Brahman Kumari or virgin, who walks behind with several attendants.

The Patan procession assembles at, and starts from, the Kumbhasar Temple (in the tank at which temple all those who take part in the procession have bathed on the previous day or that of the full moon), and

visits in succession every vihar (going from east to west) in the city, in which the images, &c. are all put out, with pictures, ready for inspection.

In Kathmandu the procession assembles in front of the Darbar. This closes that part of the festival in which the Hindu Niwars take any part; and the term "Gaijatra" ought to be confined to the day on which this procession takes place; but it is commonly applied to the fifteen days during which the festival at the vihars lasts, for although the procession of Gaijatra occurs in Kathmandu and elsewhere as well as in Patan, the subsequent part of the festival (visiting vihars, &c.) is strictly local and confined to Patan.

On the second day a long procession formed of Banhras and other Niwars, male and female, in their best attire, assemble at the little square close to and on the south side of Epi Taudu Vihar, and thence start, making a round of the city and visiting every vihar and Buddhist temple in it, and as it passes on it is gradually swelled by different people joining it.

The Banhras carry little wax trees—which are probably meant to represent the pipal-tree at Gaya, under which Sakya Singha spent his period of penance (see Cunningham, pp. 24, 222)—about eighteen inches high, with a white, paper-made flower at the top of it, and present a leaf or cluster of leaves at each shrine as they pass it. Some of the procession carry tapers lighted from sacred fire; the rest carry flowers, sweetmeats, &c., and present offerings from

them at the different shrines. They go round each temple and round the interior of each vihar.

At another Vihar is a figure of Dipankara Buddha, and in the little saucer before him are two large and very old grains of rice (charmal) nearly an inch long. In the vihar next door, before a similar figure, are two grains of uncooked rice in the husk (dhana). On the head of this figure of Dipaditya Dipankara is an old copper-gilt mitre or mukhor.

In Epi Taudu Vihar the gold head of Bhairab, which forms the figure-head of Machendra's car, is exhibited in the centre of the quadrangle of the vihar. A canopy is also raised over the chaitya in the centre. None of the procession on this day wear masks; they are all well dressed, and the women wear flowers in their hair. All round the walls of the ground floor of the quadrangle of this and every other vihar in the city of Patan, pictures are hung up, painted in water-colours, representing various Buddhist subjects, but mostly more or less connected with the history of Sakya Singha. Within the railed galleries of the quadrangle are placed figures of various sizes of Sakya, Manjusri and his consorts, with various other Buddhisatwas and their Saktis, and a great many figures of Dipaditya Dipankara, one of the very earliest mortal Buddhas, and dating long before the series of which Sakya is the last. His figure is not often met with except on these occasions, although an image of him has, by some irregularity, been placed in the shrine of Vairochana at the Epi

Taudu Temple as a substitute for that of the first Divine Buddha (see p. 248).

In some of the vihars a figure of his Sakti, Jewalavati, is placed by his side. These images and pictures remain exposed to view in the vihars for fifteen days—from the fifth day before, to the tenth day after, the full moon—but there is no regular procession to visit them except on the second day after the full moon. During the whole of these fifteen days, however, numbers of Niwars of both sexes come from all parts of the Valley to visit the vihars, bringing with them offerings of flowers, fruits, rice, grains, &c.; with which they pay their respects to the different shrines, and make their devotions to the deity of the place.

On the tenth day (Dassami) after the full moon, when the festival closes, the pictures are all taken down and carefully put away inside the vihar, and the different images which have been exposed to view in the galleries are also removed to their respective residences, where they, as well as the pictures, remain until the recurrence of the festival the following year.

Banhrajatras.

The term "Banhrajatras" is applied to the grand feasts which are given from time to time to the fraternity of Banhras, and the expenses on these occasions amount often to several thousand rupees. They only occur in the months of Baisakh, Sawan, Kartikh, and Margh, or once in every quarter of the year. It

is necessary that there should be a Banhrajatra once every year in Sawan, in Kathmandu as well as in Patan, but it is not necessary in the other quarters, where they only occur provided there be any parties willing to give them.

Every male Banhra in the Valley who chooses to attend the feast receives his wallet full of food, and in many cases money is at the same time distributed freely among them. The chief part of the expense incurred on the occasion is defrayed by some one wealthy man, who commemorates some piece of good fortune by thus ministering to the temporal wants of his spiritual advisers.

In this act of piety he is assisted, to a limited extent, by voluntary contributions from other Buddhists; and as the Banhras as a body are much esteemed, and their good will is highly valued, the charity is in general bestowed upon the sacred fraternity with a very willing hand.

These feasts are very popular among the Niwars, though the expense of giving them prevents their being of very frequent occurrence. In addition to the gratuity to the Banhras, they are usually attended by public festivities, amusements, and illuminations, in which the entire community can participate.

The magnitude of the feast, the number of Banhras who are fed, and the costliness of the accompanying festivities vary according to the means of the person who gives the entertainment.

In some cases the feast is given to all the Banhras

of the whole Valley; in others, only to those of the city in which the patron himself resides; and sometimes it is confined to the fraternity or corporation of Banhras who are attached to some particular monastery or vihar.

The following account—the details of which are derived from three or four Banhrajatras at which I was present, but especially from one which was given in Kathmandu in, January 1855, to all the Banhras of the Valley—will give an idea of the usual way in which such entertainments are conducted.

The auspicious day—selected by the astrologers some months before—having arrived, a wooden stage or platform, from fifteen to twenty feet square, and raised on scaffolding about twelve feet from the ground, is erected opposite to the house of the giver of the feast. This stage is roofed above and enclosed by planks behind and on the two sides so as to be open only to the street. It is approached by stairs, and is hung with richly-coloured draperies and brilliantly illuminated with candles, lamps, Chinese lanterns, and—when such are procurable—with English or French chandeliers. In its centre is an altar, on which are placed the copper-gilt coronet of Amitabha Buddha, with various other sacred decorations which have been brought from the Temple of Sambhunath for the occasion. The coronet only of Amitabha is exhibited, as the image of the god himself is not allowed to be moved from his own shrine at Sambhunath.

On to this stage only Vajra Acharyas, officiating as priests, are admitted, and they offer their prayers at the altar to Amitabha in behalf of the patron of the feast, as well as of the multitude at large. Except this puja to Amitabha's coronet, there is no other religious worship or ceremonies, the essential part of the festival consisting in the distribution of grain and alms to the Banhras. Having inaugurated the festival by this act of public worship, and consecrated their offerings, they scatter around quantities of the milk, rice, flowers, &c. which have been accepted by the deity, and which, being now sacred, are eagerly scrambled for by the crowd of Buddhist spectators collected in the street below.

From this spot all the Banhras who have been invited to the feast, after making their devotions to the altar of Amitabha, start in a long procession round a more or less extensive circuit of streets, and they receive alms as they pass along from the hands of numbers of women who are seated along the line in order to distribute them.

For the convenience of the procession, and for the protection of the women, a covered pathway on one side of the street is enclosed from the main thoroughfare by means of posts and rails, while it is guarded from the sun and from the inclemency of the weather either by the overhanging eaves and balconies which project into the street from the houses along which it passes, or by temporary screens and mattings stretched like a roof along its top. This enclosure runs in

front of the houses, along the streets, and round the squares for the whole distance through which the procession will have to pass, and it sometimes extends for more than half a mile in length. When it has to cross any thoroughfare, a high bridge of scaffolding with hand-rails is erected above the street, and over this bridge the procession passes, so that its continuity is nowhere broken, nor is its harmony disturbed by the intrusion of strangers.

Inside this enclosure, along its entire length, are numbers of Niwar women and girls, all seated, sometimes on the ground, sometimes on benches or platforms, or in any and every little alcove or recess which faces the street and is capable of holding a woman. All of these women are Niwars and Buddhists, but the majority of them are not Banhras. Each of them is furnished with a large basket or vessel, which rests on the ground before her, and is kept full of grain, as rice, arid, chura, atta, &c., or fruits, flowers, spices, sweetmeats, &c., a portion of which she ladles out with a spoon and presents to every man of the procession as he arrives in front of where she is sitting. This goes on for the whole of one day, until all the Banhras have passed along the course. On any general feast there are about seven thousand recipients of alms, that being about the number of male Banhras resident in the Valley. The procession passes along in single file, each man carrying in his hand a basket or wallet for the reception of what is given him. No man is allowed to pass through the

course more than once; but as each Banhra receives something from every one of the females, of whom there may be on some occasions six or seven hundred, he gets a good deal in the course of his circuit. On an average each man receives grain, &c. to the value of from one to one and a half Company's rupees.

In addition to the women who distribute grain, there are usually a few men—members of the family of the patron—seated in front of his house, who present a small gratuity in money to each man in the procession; while in another place, also within the enclosure, are a group of men or lads, who wash the feet of every one of the Banhras as he passes along. The operation is quickly done: a little consecrated water is poured from a holy shell over the feet, to which the washer salaams, touching them with his forehead; the Banhra then passes on with his feet wet, for it would be as great an impropriety for him to dry his feet as it would be among us for a man to wipe off a kiss from his lips.

Any Niwar who wishes to assist in the charity does so by sending his contributions of grain or fruit under charge of his wife and the female members of his family, who sit down in the row and give it away to the Banhras. The great majority of the women who distribute alms throughout the day have been thus sent by their husbands, fathers, or brothers, who have in this way, at a trifling expense, the opportunity of sharing in a meritorious act of piety and generosity.

The women give away first their own contributions,

and their baskets are afterwards kept replenished at the expense of the patron of the feast.

Buddhist Niwars of all classes and ranks, rich and poor, assist at the festival in this way by sending their females to help in distributing the grain; but the Banhra males alone receive anything.

The women are remarkably modest and well-behaved, they speak only to each other; saying nothing to the Banhras as they pass, but giving their alms in silence. They are all dressed in their best attire; having their heads uncovered, with flowers in their hair and ornaments about their persons, and as their cheeks are generally somewhat flushed with the excitement as well as fatigue of the day's work, they form by far the prettiest and most attractive part of the whole exhibition. This pleasing effect is rather enhanced than otherwise by the tantalising rail which separates them and the Banhras from the street—allowing them to be seen, but not to be touched or spoken to—and which prevents their being in any way molested by the crowds of spectators who throng the thoroughfares, and who—in the absence of the rail—might attempt to carry on some gentle flirtations with the fair inmates of the enclosure.

The women have to remain at their posts from early in the morning till late in the evening—until every Banhra who is expected has received his portion; and some of the Banhras, detained by various causes, keep dropping in and joining the procession until a late hour at night. As the women are obliged

to fast throughout the day, the duty which they have to perform is a very fatiguing one.

After the women, the most interesting part of the festival consists in thousands of pictures of all sorts and kinds—Chinese, Thibetan, Niwari, Hindustani, and European—which are hung upon the walls, and fill up every spare nook in the ground-floor fronts of all the houses within the enclosure along which the procession passes. There is no rule as to the subjects of the pictures; and any picture, whatever be its subject—provided it is not an indelicate one—is acceptable for exhibition. As the pictures are displayed merely to give greater gaiety to the scene, any and every kind of drawing, painting, or engraving, framed and unframed, large and small, good, bad, and indifferent, is eagerly sought for, borrowed, and, if need be, hired for the occasion, as the exhibition of a large number of "works of art" is sure to make the festival go off with *éclat*. The medley of subjects, as might be expected, is most amusing, and their arrangement is worthy of the Hanging Committee of the Royal Academy.

Pictures of Chinese mandarins, and of fair and very pale Chinese ladies—with their figures as large, and their feet as small, as life—and attired in very transparent veils, are placed side by side with engravings of the Virgin Mary or Napoleon Buonaparte. Drawings of austere Buddhist saints are hung as companions to engravings of British generals in full-dress uniform; while pictures of grinning Thibetan monks

seem to join in the admiration which is felt by the spectators for an old-fashioned print which represents George III. wearing a prodigious pig-tail and riding on a high-stepping horse, and followed by a numerous mounted suite all arrayed in costumes, if possible, more antiquated and unbecoming than their master's.

There are generally also a few English prints of horses and dogs, of hunting scenes and the like, of very fat prize cattle and very fair Parisian grisettes, with perhaps one or two Madonnas, a plethoric-looking bull-dog, and a holy family. These are mixed up promiscuously with portraits of Jang Bahadur, Bhim Sen, Martabar Singh, and other Gorkha chieftains; with large drawings of Chinese landscapes, cities, palaces, and gardens; with views of celebrated Hindu temples and numberless designs illustrative of various traditions and legends in the Buddhist religion.

The pictures of a religious character are the most numerous, and the great majority of them are of Buddhist subjects representing Buddhas, Buddhisatwas and their consorts, with sketches of well-known Buddhist temples, either in full or else in section, so as to exhibit their central relic-chambers. Pictures of Hindu subjects are mostly connected with Vishnu, representing his ten avatars, or with Ganesha, or Garura, or with such deities as are recognised by Buddhists as well as by Hindus.

The day before the festival, when the pictures have all been "hung," an "approving" committee of aged

Banhras goes round to ascertain that none of the subjects are of an objectionable character; and should any such be seen, they are summarily removed, The result of this practice is very creditable to the Niwars, for among the thousands of pictures exhibited it seldom happens that anything can be seen which would raise a blush on the cheek of the most modest of English maidens.

At night the enclosure throughout its entire length is illuminated by lamps, and the festivities are kept up until midnight; but throughout the whole period no one is allowed to walk within the rails except the privileged class of Banhras.

On the following day the coronet of Amitabha, and any other ornaments which may have been borrowed from Sambhunath for the festival, are carried back to the great temple by a procession of Banhras (Bhikshus), who are accompanied by a band of thirty or forty Niwari girls, who sing as they walk along, and wave chowries of yaks' tails and peacocks' feathers to keep off insects from the sacred objects; while a body of Niwar musicians lead the way, playing on various kinds of wind and other instruments.

Indrajatra.

The Indrajatra or festival in honour of Indra is always held in Kathmandu. It is peculiar to Nipal, no festival of the sort occurring in the plains of India. It is taken part in by all classes of Niwars, Buddhists as well as Hindus.

It occurs about the beginning of September and lasts for eight days; it commences on the fourth day before the full moon of the month of Bhadu, and lasts until the fourth day after it. During these eight days there is a general Niwar holiday. In the daytime they either pray or feast at home, or visit the temples in their neighbourhood, and in the evening they go to see the spectacle, which consists of masquerading, dancing, &c., with illuminations of the streets of the city. The masqueraders now receive from Government four pice, or less than an anna, a day; and the whole sum spent by Government in 1854 was one thousand two hundred Mohri rupees. It has been gradually diminished every year.

In the immediate neighbourhood of the Darbar many hundreds of Niwars are collected who are all masked, wearing the most grotesque costumes and head-pieces representing animals, goblins, &c. Many of them are dressed as women, and act their parts very well; but there are no real women among the masqueraders. These masked Niwars dance to their own music, and go through every kind of absurd and grotesque buffoonery. This lasts for several hours every evening, as long as the festival is going on; when the performers are tired out they retire, and the same thing is resumed the following evening.

The Indrajatra, though commonly regarded as one festival, is in reality two distinct festivals: one, the Indrajatra proper, in honour of Indra; the other, the Ruthjatra, in honour of Devi Kumari (one of the eight

goddess mothers). They have properly no connection with each other beyond the fact of their occurring at the same time.

The dancing, masquerading, &c. are connected with the Indrajatra (not with the Ruthjatra), and occur on every one of the eight nights during which the festival lasts, as do the illuminations.

The first, the fourth (full moon), and the day following are the three principal days, although the whole eight are regarded as a season of special festivity by the Niwars. Figures of Indra, with outstretched arms, are erected all about the city, and are invoked as especially sacred to the memory of deceased ancestors. Other deities also, as Bisna Rup, Bhairab, &c., but chiefly those of Indra, are often placed in little temporarily-raised shrines or "machams."

In connection with this worship of Indra there is a procession from the shrine of Indra at Indra Than, near the top of the Deo Chok mountain, to a temple of Devi Kali, by name Bal Kumari, in the town of Timmi. During the procession many other temples are, or ought to be, visited; but the pilgrims in such processions are but few in number, and are mostly priests or unusually zealous religionists. The great mass of the Niwars perform the religious duties of the season, including prayers, feasting, dancing, &c. at their own homes, and pay visits with religious offerings merely to the temples in their own neighbourhood.

The Ruthjatra is a comparatively modern festival, and is said to have had its origin as follows.

In the reign of Jai Prakas Mall, in A.D. 1740–50, a Banhra girl, aged about seven years, was said to be possessed, and gave out in her ravings that she was a Kumari or deity. The King, considering her an impostor, had her and her family turned out of the city as a punishment, and their property confiscated. On that night the King's Rani (probably suffering from some form of hysteric epilepsy) was seized with the same symptoms of possession, and declared that the spirit of the deity had passed into her. The King was terrified, and believing that the little girl must, after all, have been inspired, determined to make her all the amends in his power for his misconduct and for the cruelty to which he had subjected her and her family. He publicly declared her divinity, attended and offered his worship and homage to her, endowed her with a plentiful jagir, and instituted in her honour an annual festival, in which she should be drawn in triumph in a car in different directions through the streets of Kathmandu, attended by a Sardar having the King's sword of state as his representative. As all deities in Nipal are attended by their watchful guardians, he appointed two to her—Banhra boys—who should personate Ganesha and Mahenkal, both sons of Bhairab or Mahadeo and therefore brothers, who should accompany her as divine attendants and custodians (Dawarpals). These two boys are not looked on as the girl is—as veritable gods—but only

as sacred personages from being attached as guardians to her person.

Ganesha and Mahenkal, Ganesha and Kumar, Ganesha and Bhairab, Vajra Bir and Karrak Bir, Baghini and Singhini are all popular "Dawarpals," and, as such, are attached to deities as guardians in front of their shrines.

The Ruthjatra has continued ever since, but has, as is evident from its origin, no connection with the worship of Indra.

The little girl is looked on and worshipped as one of the Ashta Matrika, as if she were Devi Kumari or Kali herself; but she is really only the daughter of Kali. In the same way the two boys, Ganesha and Kumar (Mahenkal) are regarded as Bhairab himself, although they are really only his sons.

The Buddhist festival is evidently adopted from the Hindu festival of Jagannath, in honour of Jagannath and his brother Balaram, and the Kumari represents their sister Subhadra.

The three children are all Banhras, and are selected from some twenty-five or thirty Banhra families whose hereditary privilege it is to furnish them, and who have always been connected with the festival. There are generally a good many candidates, from the largeness of the jagir and the profits derived from it. Each child generally serves three or four years, and then falls back into the mass again.

The mode by which the girl is selected is a curious one, and ought to be strangely repugnant to Buddhists

who profess to object to every kind of bloody sacrifices. Every year at the Dassera, the heads of all the buffaloes which are cut off in the Mulchok near the Palace, reeking with blood as they come from the slaughtered animals, are put in a room into which the little girl is conducted and there left alone. While in this room of horrors she is watched from the outside, through crevices made on purpose, as the object is to test her courage and see whether, without crying and evincing any emotion, she can bear the trial. If she can, she is fit to be the representative of the original Kumari, who bore all the King's punishments with constancy and persisted in maintaining her character. If she cries, it is a proof that she is no longer possessed by the deity, and she is discarded. As the children are only six or seven years old, it is a severe test of their courage.

Each of these children, being looked upon as a god, has a jagir attached to him or her for their support, and to defray the expenses incurred during the festival over which they preside. The jagir belonging to the girl is about three thousand rupees, and each of the boys has a jagir of one thousand five hundred rupees. Out of this they have to support themselves and defray all expenses connected with the repairs of the cars, &c., keeping them in order, and, in fact, all the expenses of the festival. The actual amount of money given to them by the spectators is very small, their jagir being looked upon as sufficient for everything. The jagirs attached to these children are

nearly the only ones which the Gorkhas have not alienated or diminished.

The three children have quarters assigned for their residence in a house close to the Darbar, and which is a "Deota Ra Mukan."

The little girl, although always a pretty one, has generally some difficulty in being married afterwards; the public position which she has occupied being supposed to have unfitted her for domestic duties, as well, perhaps, as to have somewhat diminished her modesty.

With the boys it is just the reverse; when first selected as children they are always picked out for their good looks, and when arrived at maturity there is always a good deal of competition among the Niwar damsels as to who shall obtain them for husbands.

The Ruthjatra itself consists in dragging through the principal streets of Kathmandu these three Banhra children, each of them being seated or enshrined like a deity during the procession in a triumphal car. There are, therefore, three cars, all made in the form of an ordinary Hindu temple, covered with copper-gilt. The largest of the three is very much smaller than that used at Machendrajatra; it has three roofs, and in the lower chamber the little girl sits enshrined as a deity, and to her the offerings of money, fruit, flowers, &c. are made.

No figures of the god are carried in any of these cars, as the children, for the time, personate the deity. In the small gallery round the car in which the little

girl is, are some priests, a few Sardars, and others, one of whom bears the sword of state of the reigning king. This sword is not sheathed or put away during the festival except when the king is present. The king, as well as all other people, makes his "salaam," and presents his offerings to the little girl. During the procession of dragging the cars through the city this, the principal one, always follows in rear of the two others, both of which are also formed like temples but with only one roof, and in each of which is seated one of the two boys.

The cars have to make their different circuits in three different quarters of the city on three alternate days. On the first day they are dragged from the Darbar to Jaisi Deoli, thence round by Laghan Tal and back to the Darbar. On the second day (or that of the full moon) they are dragged through the southern quarters of the city and back again to the Darbar.

The third circuit on the fourth day after the full moon, and the seventh day of the festival, the cars are dragged from the Darbar to Neta Devi's temple, thence to the Indra Chok, and then back to the Darbar. The three cars are packed away in a building close to the Darbar when the festival is over, and this concludes the Ruthjatra.

The only part the Gorkhas take in the Indrajatra is in the erection of a triumphal flagstaff in front of the Darbar, to commemorate the anniversary of their conquest of the Valley.

The city of Kathmandu was betrayed into the hands of the Gorkhas in 1768, at night-time, by the treachery of some Brahmans during the Indrajatra. To commemorate this important event, every year at the Indrajatra a flagstaff, eighty feet high and surrounded by twelve smaller ones, and having attached to it a large red flag on which are painted a number of Hindu symbols, &c., is erected in front of the Darbar, with a royal salute, and remains standing there during the rest of the festival. The flagstaff is raised at night-time, and the salute fired the same time, to record the exact hour when the city fell into the power of the Gorkhas.

Swayambhumala.

This festival is also called Swayambhuatpatti Ka-din, or Jamman-din (birthday) of Swayambhu. It occurs on the day of the full moon of the month of Assin, and is observed at Sambhunath and most of the other principal Buddhist temples in the Valley, but not at Baddhnath, that being a Thibetan, and not a Niwar temple.

The chattras, cloths, &c. with which the gilt spires of these temples have been covered up during the rains are removed before a large concourse of spectators, especially at Sambhunath.

It is a great Buddhist holiday, and there is general Buddhist puja throughout the Valley.

On the same day chattras are erected over the spire of the Epi Taudu and other temples of Asoka at Patan.

Sheoratri.

The Sheoratri or Shevaratri is in honour of Shiva or Mahadeo. It occurs on the first day of the month of Phagan. It lasts only for one day, and is a fast, not a feast. It consists merely in a visit to the temple of Mahadeo at Pashpattinath, and a bathe in the sacred Baghmatti river at that place. The principal object of worship is the four-faced Linga of Mahadeo, which stands in the principal temple of Mahadeo at Pashpatti. Prayers and offerings are made to this Linga, and the usual fees are given to the Brahmans and officiating priests. These priests pour water over the Linga, wash it, and cover it with flowers; when this is done, the officiating priest, after repeating certain incantations, reads out of a sacred book the numerous names and epithets of Shiva, and the worshippers at the same time fling leaves of the Bael-tree over the head of the Linga.

All the Hindu population of the Valley (Gorkha and Niwar) who have it in their power to do so, from the King and highest Sardar to the poorest in the place, of all ages and sexes, pay a visit to the sacred shrine within the twenty-four hours during which time the festival lasts.

The Linga of Mahadeo ought not to be an object of worship to Buddhists. It is not, therefore, incumbent on them to worship it on this or any other occasion; but the Buddhists of Nipal have so completely identified themselves with Hinduism that there are

very few Buddhists in the Valley who do not regard it as a duty to worship at Pashpatti on the occasion of the Sheoratri.

Many thousands of Hindu pilgrims from the plains of Hindustan, of all ages, sexes, and ranks of society, also flock up to Nipal on this occasion.

For a certain number of days previous to, and succeeding the day of the festival, the road to the plains by way of Hitaunra and Sisagharri is thrown open to the public; all taxes are then remitted, and every facility is given to the thousands by whom the road is crowded to enter the Valley and pay their respects and offerings at the shrine of Shiva. This removal of restrictions only lasts for a few days; but during these few days the narrow road to the plains is so thronged with crowds of pilgrims and fakirs, in every variety of dress and undress, or no dress at all, that it is exceedingly difficult to make any passage or progress through them. Many of them, having come from great distances, are quite exhausted before they reach the end of their journey; and from exhaustion and want of food, and disease, a considerable number die on the road either to or from the Valley of Nipal.

On the occasion of the Sheoratri there is a grand parade of the troops and artillery of the capital on the Thandi Khel, similar to that at the Dassera, only the latter is held at sunset, and the former always in the morning.

A NAG-KANYA, OR MERMAID, SEATED UPON A TORTOISE (KACHYA), AT BUDDHNATH.

CHAPTER XI.

BUDDHIST FESTIVALS—(*continued*).

Lesser Machendrajatra.

THERE is in Kathmandu an annual festival called the Lesser Machendrajatra in consequence of Samantabhadra, with whom in this case Machendra is identified, being a much less important deity than Padma Pani, who is the hero of the great, or Patan, festival of the same name. It occurs in the month of Chait, and lasts four days. There is only one car, not two, as at the festival in Patan. The Kathmandu car has to make four different stages on four different days. It ought, therefore to last only four days; but sometimes, from car-breaking or other delay, a day or two is lost, and it then lasts much longer.

The first day's stage is from the "Rani Pokhra" (at the north-east corner of which the car is constructed) to the "Assan Tal," a small square in the centre of the city.

The second stage is from the Assan Tal to the front of the entrance to the Darbar.

The third stage is from the Darbar to the square called Laghan Tal.

On the fourth day it is dragged about fifty yards back again to the east of the spot where it stood the day before. It is thus drawn right through the city.

The car is similar in shape to that used at Patan, but is smaller and not so much ornamented. It contains a white image of Samantabhadra, as that at Patan contains a red image of Padma Pani, and it has a figure-head of Bhairab, and the eyes also of that deity painted on the wheels.

It is curious that this Buddhist festival should occur at the same time as the Brahmanical festival of Ram Naumi, in honour of the birthday of Ram Chandra, the seventh incarnation of Vishnu.

The Hindu Ram Naumi ought to last nine days, the ninth day being the principal one and a fast day. The Niwars of Kathmandu have probably selected the birthday of Ram Chandra as the time for celebrating their festival in honour of Buddha, in consequence of their looking upon Buddha as an avatar of Vishnu. Although occurring at the same time as the Hindu Ram Naumi, the two festivals (Hindu and Buddhist) are quite distinct. The Gorkhas observe the one and the Banhras the other. The Buddhist festival takes place on the 8th (Ashtami), 9th (Naumi), and 10th (Dassermi) of the lunar month (light half of Chait). During these three days three distinct fes-

tivals, having no connection with each other, occur simultaneously.

On the 8th (Ashtami) the Gorkhas observe a festival, for that one day only, in honour of the vernal equinox. On this day offerings are made to the colours of every regiment (at the Kot and head-quarters of each corps), of buffaloes, goats, &c., similar to those made at the Dassera, only on a smaller scale. On this occasion they are not made at any temples, as it is in honour of the equinox only, and not of any deity, that the festival is observed.

On the 9th (Naumi) is the festival or fast of Ram Chandra, and on the 8th, 9th, 10th, and 11th is the Buddhist festival of the Lesser Machendrajatra.

Great Machendrajatra.

The festival in honour of Machendranath is the most important Buddhist festival in Nipal. Tradition assigns the following as the origin of the festival. Gorakhnath, a disciple of Machendra's, was an eminent saint. He paid a visit to Nipal, and while there did not receive as much reverence as he considered himself entitled to. To resent this neglect he fixed himself on the little round hill (which still exists) near and to the south of the town of Deo Patan. On this mound he remained immovable for twelve years. In consequence of this Nipal was, throughout this period, visited by dreadful drought; and it was believed that unless Gorakhnath could be induced to quit this position, the drought would never end, and the country

would perish of famine. Under these circumstances, Rajah Narinda Deo, King of Bhatgaon, accompanied by his Guru, an Acharya Banhra, made a pilgrimage to Kapotal Mount, the residence of Machendra, and after much trouble persuaded him to visit Nipal. They brought back with them a kalsa of sacred water which, after worshipping beneath the great tree on the south side of the city of Patan, they deposited in the vihar attached to the Epi Taudu Temple. This vihar has in consequence ever since been the repository of all Machendra's goods and chattels.

On Machendra's arrival in the Valley of Nipal, Gorakhnath, constrained by reverence for his spiritual superior, abandoned the posture which he had maintained for twelve years, and proceeded towards Patan in order to pay his respects to Machendranath. After worshipping Machendra, the rain fell copiously. The two saints then proceeded in company to the large tree beneath which Narinda Deo had worshipped the kalsa of sacred water, where they were joined by that monarch and his Guru.

After this Machendra returned to the plains, and Narinda Deo instituted an annual festival in honour of him as the guardian-preserver of the country, it being through his intervention that the drought had ceased and the country been restored to its wonted prosperity. The tree under which the interview of the King and two saints took place has ever since been regarded as sacred by the Niwars. Narinda

built beneath its branches not only a large stone mandal, on which the figure of Machendra is annually washed, but also a small shrine (now enclosed within a wall) in honour of Gayan Dagheni Devi, mother of Machendra. At the same time also he founded and endowed the temple sacred to Machendra inside the city of Patan.

Machendra, who is regarded by all Niwars with peculiar veneration, is also looked up to with great respect by the Gorkhas; and though they do not actually worship him, they regard him in the light of a sort of avatar of Vishnu. They occasionally pay a visit of respect to his shrine, and present offerings to him and his priests.

The Nipalese (Gorkhas and Niwars alike) say that rain invariably falls at the time when the Machendra-jatra takes place. It is always much wanted then for the sowing of Gahya rice, Indian corn, and other seeds, and its falling being productive of advantage, is attributed to the favour of Machendra. It is one of the numberless instances in which natives attribute natural phenomena to the direct intervention of their deities.

In a European climate like that of Nipal, rain in spring is as usual as are "April showers" in England.

The festival of Machendranath consists of three distinct portions: first, the bathing of the image of the god on the mandal beneath Narinda Deo's tree; second, the dragging the image in a triumphal car

through the principal streets of Patan; and third, the unrobing the image and exhibiting his shirt to the people.

An interval of several weeks elapses between each of these three ceremonies, so that the whole festival of Machendra extends over a period of about two months. At the beginning of the month of Baisakh, on the day after the full moon, the ceremony of bathing the god takes place.

An image of the deity (a small red doll of about three feet high) is taken out of the Temple of Machendra at Patan, in which it has been for the last six months, and is carried on a small car by some Nikhu Niwars, attended by a company of sepoys, and having the Rajah's sword carried before it, to Narinda Deo's tree on the south side of the city. A large crowd is present to witness the ceremony of bathing the deity, which consists in disrobing him and washing him well from head to foot.

This ceremony takes place on the top of the stone mandal, and is conducted by the Nikhus, and not by the Banhras. The little girl, the Kumari, is present on the occasion as a spectator.

After the bathing is over the image is carried back, with a great deal of state, to his own temple, where he is put aside in a small chamber for ten days, during which time he is painted, cleaned, and his toilette performed, so as to make him ready for his appearance at the great festival. He is then brought out, publicly exhibited, and deposited in his proper place in the

temple, and made over to the care of the Banhras, as from this time the Nikhus, who have hitherto had charge of him, have nothing more to do with the performance of the celebration of the festival. These Nikhus were originally genuine Buddhists, and it was their hereditary calling to clean, bathe, and paint the image of the deity. They have long since become Hindus, but they still practise their hereditary calling with reference to the deity; but they are not allowed to touch the figure, or to have anything else to do with the celebration of the festival after the toilette of the god has been once completed.

From this period all further duties connected with the festival are performed by the Banhras, about thirty of whom have it as an official duty to perform all offices connected with the worship of the deity, and for which they receive payment from the jagir of the temple. Some of them always remain with the car, and they take it by turns to officiate during the festival.

The second and most important part of the festival consists in dragging the image through the principal streets of Patan in his triumphal car. This commences about sixteen or seventeen days after the ceremony of bathing, about the 7th of Baisakh.

There are two cars, a large and a small one. The large one is built on the high road one hundred yards to the south of Pulchu Taudu, Asoka's temple on the west of the city. When ready, it is dragged up to the east front of Asoka's temple, where it is joined

by the small car, which has been constructed at Machendra's temple in the city. The principal car consists of a square chamber, covered with plates of copper-gilt, in which the image is placed. This chamber stands in the centre of a clumsily-constructed waggon about six or seven feet high, a good deal larger than the chamber itself, so as to form a kind of gallery all round it. In this gallery the officiating Banhras remain during the festival.

The four wheels of the waggon have painted on them the eyes of Bhairab or Shiva. Resting on the axles of the waggon is a very long, thick shaft, which is curved up in front, where it has a copper-gilt figure-head of Bhairab.

From the roof of the chamber bamboos, wooden beams, &c. proceed upwards, converging towards each other so as to meet in a point above, and all strongly bound together with rope and cross-bars of wood; leafy boughs of the fir-tree, juniper, and cypress being entwined in and among it, giving the whole a green, leafy appearance, to which colour is added by a number of gay streamers and ribbons being fastened to it. At the top of this leafy column (which very much resembles a May-pole, and which is between sixty and seventy feet in height) is an ornamental pinnacle, similar to that placed on the tops of most temples, but having at its summit, instead of the usual kalsa, a copper-gilt figure of Vajra Satwa, the sixth Divine Buddha. Over his head is the usual copper-gilt chattra, and from this rises a bunch of

juniper, cedar, and cypress boughs tied together. The weight of this generally bends the supporting column somewhat over to one side, giving it a bowed or convex form which, while it adds to the insecurity of the structure, at the same time increases considerably its picturesque effect.

The lesser car, which follows closely in the rear of the large one, has the same general form, but much less ornament about it, and its roof is merely formed of thatchwork. It also supports a column similar to that of the large one, but of much smaller dimensions.

In the chamber of each of these cars, which serve as shrines for the image, is a figure of Machendra. That in the larger car is about three feet high, and that in the smaller one not more than nine or ten inches. They are both painted red, that being the proper colour of Padma Pani, with whom Machendra is identified.

The cars being ready on the appointed day, the 7th of Baisakh, the procession commences.

The cars are dragged by from one hundred to one hundred and fifty men at a time, by means of ropes fastened to the large under-beams or shafts, the spectators taking turn and turn about in the way of lending assistance.

The cars have to make three stages, at the end of each of which they must halt one night at the appointed spot; here buffaloes are slain, offerings made, and great feasting occurs.

If, from any accident or delay, the wooden work breaking, wheels coming off, &c., it does not arrive at the appointed halting-place by sunset, even though it be only a few yards short of it, a day is lost, or practically added to the festival, as the next day it can only be dragged to the proper halting-place, where it must pass a night, and where appointed ceremonies must take place. In this way, where delays are serious or breakages severe, one stage often takes two or three or even four days, and the festival, which ought to be over in four days, is often protracted to ten days or a fortnight.

The first stage is from the front of Asoka's temple on the west of the city, to Gahar Vihar Tal, a little to the west of the Darbar, a distance of about a quarter of a mile.

The second stage is from Gahar Vihar Tal to the Sundhara (Golden Spring) in Niwal Tal, to the east of the Darbar, about one-third of a mile.

The third and longest stage is from the Golden Spring to Narinda Deo's tree on the south side of the city, round which tree it has to be dragged; the distance of this stage is about two-thirds of a mile.

After having made the circuit of the tree, the car has to remain two nights, and on the third day it is dragged back again about fifty yards towards the city; here it remains one night, and is then dragged on a little nearer to the city to an open space called Puriya Tal, where it remains for from ten to twenty days until the auspicious day arrives, when the car is

to be dragged to the parade-ground for the image to be publicly disrobed.

This concludes the second portion of the festival. The Niwar population of Patan on this occasion is divided into three parts.

On the car arriving at its first appointed halting-place, the first part, or one-third of the population, have their feasting, &c., the other two-thirds not sharing in it.

On arriving at the second halting-place, another third is feasted; and at the last halting-place the remaining third is feasted.

The following day, the car remaining stationary at the large tree, all three thirds, or the whole of the population, make a general feast of it.

The third or concluding portion of the festival is that of exhibiting the god's shirt.

After remaining at Puriya Tal from ten to twenty days, until an auspicious day is selected, the car is dragged to the parade-ground on the south-west of the city, not far from where it was first constructed. Here it remains for three nights, and on the fourth day the ceremony of unrobing the deity, which constitutes the Gudrijatra, takes place.

About six Banhras, with red robes and bare shorn heads, bring the small gilt car to the side of the "Ruth." The Sherishta Niwars, and all others who are not Banhras, having cleared away, as they are not allowed to touch the god, the Banhras unclothe the image, without, however, taking him out of his

shrine, but taking off piece by piece of his different garments (the outer ones are covered with tinsel) and packing them away in boxes and bags. When they come to his shirt (a darkish-coloured garment, with some gilt and brocade on it, and looking very old) they hold it up on all sides of the car consecutively to exhibit it to the people, among whom there is a general buzz of religious excitement at the sight of the precious relic. Some prostrate themselves to the ground, touching the earth with their foreheads to salute it; most of the people salaam to it. When all have seen it, it also is packed away, the Banhras having meanwhile picked up and stored in their own wallets all the flowers, rice, and other offerings which the people have been showering over the car, the image, and his clothing.

The Banhras then bring out of his shrine the small red image, unrobed, and carefully deposit him in the little gilt carriage. This is the signal for renewed salaaming, the crowd push towards the image, and all endeavour to shower their offerings over him and his car.

A band of girls with baskets of flowers, who have been in waiting on the little Kumari,* rush forward,

* This little girl, who takes so prominent a part at the Indra-jatra, is always present in the verandah of a "Parti" as a spectator; she has no duty to perform but to receive the respects of the people, and a few stray presents from the more than usually pious. After this festival she is carried back to her quarters in Kathmandu.

and throw their flowers too, almost burying the whole under the shower.

When this is over, the Banhras take up the little gilt car and bear it off in procession to Bhungmatti, preceded by men carrying little lamps of sacred flame, and surrounded by the flower-girls, singing, and followed by a multitude of people.

The little car is dragged back to Machendra's temple at Patan, and the large one is taken to pieces where it stands, and the materials put away in the powah ready for next year.

During the unclothing of the god, men climb up the car and strip off boughs of juniper and scatter the twigs amongst the people, who keep them for luck.

When the ceremony is thus completed, the figure of Machendra is carried to Bhungmatti, where it will remain for six months.

Bhungmatti is said to be the place where Narinda Deo and his Acharya Guru halted for a day on their way back to Patan from Kapotal Parbat with the kalsa of sacred water. At the end of the six months he is again brought back to Patan, where, after remaining five months, he will again have to undergo the same round of visits, disrobing, processions, &c.

On the occasion of taking the image from Patan to Bhungmatti the car itself is not generally used, in consequence of the extreme difficulty of dragging so heavy and clumsy a vehicle across the intervening country. The god is, therefore, carried most years in

a small shrine to and from Patan, and the large car is only used in the procession in and about Patan.

Every twelfth year, however, an exception is made; the car is constructed at Bhungmatti instead of Patan, and the image is conveyed thence to Patan and afterwards back again to Bhungmatti.

The chief difficulty is experienced in crossing the small streams that intersect the country in every direction. With the aid of elephants, however, they manage some way or other to get it to its destination. This, from its rare occurrence and the difficulties attending on the progress of the car, is regarded as the most attractive of all their festivals. It took place last in 1848, and will occur again in 1859 or 1860.

During the annual festival of Machendrajatra, when the car is being dragged through Patan, the streets are crowded with people, chiefly Niwars, thousands of Niwar women nicely dressed, with flowers in their hair, and most of them having children with them, are seen in every direction. Every window of every house is filled with spectators.

The Gorkha women, in large numbers, are there; but they will not expose their faces in the streets, and may be seen consequently peeping out through the open trellis-work of the windows or from behind a curtain suspended before a window or balcony as a screen.

During the whole time that the Machendrajatra lasts, the Darbar appoints a Sardar, with a company

of soldiers, to remain with the cars. This is done not so much as a tribute of respect to the deity as to ensure order and prevent any breach of the peace on the part of the Niwars, who form the largest portion of the crowd.

The King, Minister, and principal Sirdars, all in full costume and mounted on elephants, with a large retinue of followers on horseback, and the Rifle Regiment leading the way, and with the band playing, usually visit Patan to see the procession on the day on which the car is dragged from the Golden Spring to Narinda's tree. The royal cortége passing through the crowded streets in the vicinity of the car makes a very curious and picturesque scene. As the King passes, all the men salaam to him; but the women take no kind of notice of him, they being looked on as inferior beings whose public existence is ignored by all great men. It is not etiquette for them to salaam or give any indication of their presence.

Though the King, Sardars, and Gorkhas go generally to see the spectacle, they go merely as spectators. Jang Bahadur on these occasions sometimes takes half a dozen of his wives, gorgeously attired with birds-of-paradise feathers and plumes "a l'Anglaise" in their hair, to see the procession. They all go in one large howdah with a partition down the middle, three sitting on each side with their backs to the other three; Jang Bahadur having a little central division, like an arm-chair, in front, in which he sits at their head.